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## TO OUR READERS

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For four subscriptions: "Touch and Technique," by Dr. Mason, in four volumes; or Mendelssohn's "Songs Without Words," cloth bound; or a music satchel or music roll.

For five subscriptions: Riemann, "Dictionary (Encyclopedia) of Music and Musicians," or a Maelzel metronome with bell.

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### McCLURE'S MAGAZINE FOR 1909.

THE new clubbing arrangements for 1909 are being consummated. The price of "McClure's Magazine" will be increased after October 25th, the price for THE ETUDE and "McClure's" will be \$2.60; but up until October 25th the price will be \$2.00. We would advise any of our subscribers who desire to obtain "McClure's Magazine" for the next year, or who desire to renew their subscriptions, to do so before the high rate goes into effect on October 25th.

The clubbing arrangements for next year will be particularly valuable and liberal. They are not quite in condition to announce in this month's issue, but the November issue will contain full information on the subject. We, however, would like to say this, that this office can supply all periodicals that any of our subscribers desire at as low a price, if not lower, than can be obtained through any agent or agency; an ETUDE subscription must be included, and we agree to duplicate any offer advertised by any responsible magazine or firm.

### MAGAZINE CLUBBING OFFERS.

Our clubbing offers have been advertised extensively in the past few issues of THE ETUDE, and a large number of our readers have taken advantage of the opportunity offered them to obtain the magazines they desired at special combination prices. A circular listing all of these offers will be sent to any address upon request.

## THE EDITOR'S COLUMN

### COMING ARTICLES.

THE death of Dr. William Mason, and the consequent Mason issue of last month, obliged us to postpone many excellent features that we have had in store for you.

Among these, the one in which the greater number of you will be interested, is "How I Earned My Musical Education." This tells of the struggles and successes of students, and better than that, it gives the personal experiences of some musicians to whom Fortune has been kind simply because they would not permit Fortune to be anything else. You will be interested in reading how an organist who commands a salary of \$3,000 started his life as a "hand" in a woolen mill, and also how a highly successful teacher practiced before and after office hours until his irascible neighbor complained to the authorities. The contributors are Homer Norris, William C. Carl, Robert Braine, John Philip Sousa, E. E. Truette, Perlee V. Jervis and Emil Liebling, all fine musicians and all practical writers.

One of the most attractive and instructive articles that has come to us recently is Mr. Arthur Elson's "What the Masters of Music Have Accomplished in Old Age." You will read every word of this and learn something from every line.

Those of our readers who have thought about organizing an Amateur Orchestra will find just the kind of information they desire in Mr. Charles Skilton's article, "The Amateur Orchestra." He tells just what you should do and the best way to do it.

Mr. Gustav Becker has prepared at our solicitation an article upon "The Meaning of Applause." So many people are deceived by conventional applause, and it will be good for you to read the opinions of a teacher who has conducted many students' recitals.

Stephen Heller is one of the most important figures in the field of musical education. The remarkable tunefulness and "playableness" of his pieces make them very valuable material for the young teacher. Mr. E. R. Kroeger, the well-known teacher, reviews the life of Heller, and, better still, tells us about the pieces you will find most valuable in your work as a student, music lover or teacher.

Among other articles previously announced, but which have not appeared at the time I am writing to you, are "Sugar Coating Exercise Work," by Perlee V. Jervis; "How the Masters Waited and Worked for Success," by Carl G. Schmidt; "How to Play Chopin," by de Pachman; "Profitable Physical Exercises for Piano Students," by Dr. Latson; "The Value of the Phonograph in Voice Teaching," to which most of the best known voice teachers of the day have contributed.

In fact, we have so many splendid articles in preparation that we hardly know which to mention first. All of the foregoing articles will appear in this and succeeding issues. Nothing will be left undone to maintain the position of THE ETUDE and to continually seek improvements. We want such a paper as you can take to your musical friends and say, "Here is a paper that is worth ten or twelve times its cost. It is one of the few things that I cannot afford to be without." That is our aim and we are doing our level best to reach it.

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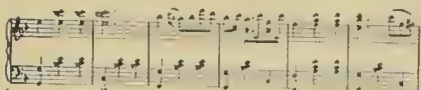
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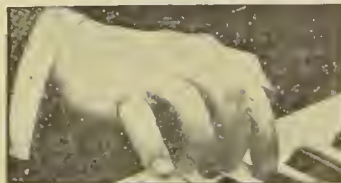
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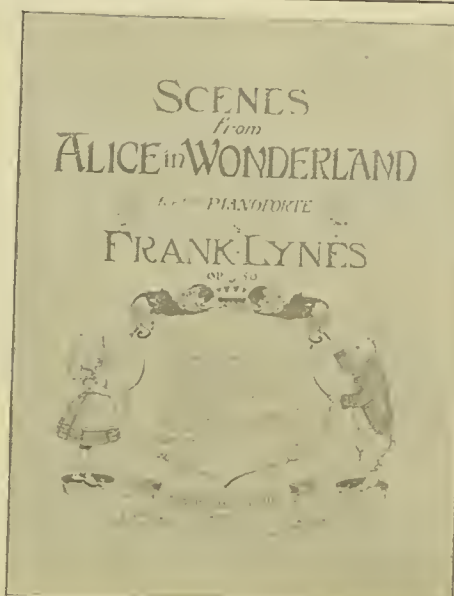
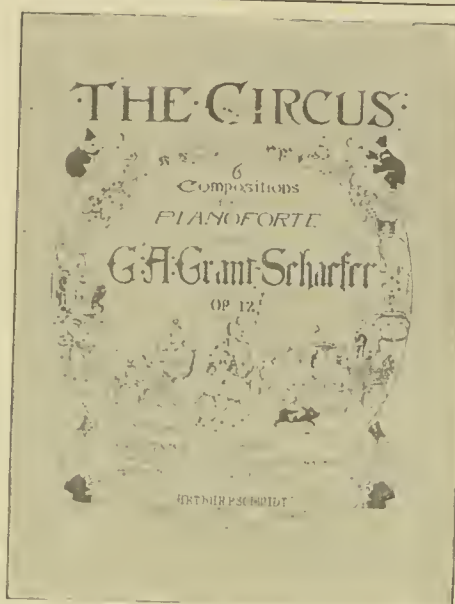
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No. 10.

## EDITORIAL

"He who combines the useful with the agreeable, carries off the prize"—Horace.

THERE died in August a singer and composer who in his day was doubtless better known than any of the great masters of music who have passed away this year. Ira D. Sankey, evangelist and long the associate of Dwight L. Moody, reached one of the largest audiences ever known. He is said to have sung personally before 50,000,000 people.

Hundreds of his gospel hymns were sold and sung for every sacred masterpiece of a famous composer published in this country. His works were exactly suited in musical conception, sentiment and theological thought to thousands of church communities scattered throughout our land. People to whom the music of Bach, Chopin and Wagner would probably seem cacophonous monstrosities worshipped the divine songs of Sankey as though they were particularly divine for being within their limited musical grasp. The *New York World*, in speaking of Sankey, says:

"The 'Moody and Sankey' songs are sung wherever the English language is spoken. Some of them may make for themselves a permanent place.

"The music of these songs is an amateur's lamentable trash. They are in this respect a sad falling off from the noble older hymns which most of the Protestant churches were using a generation ago, and still use. But they go with a swing. They are 'easy.' There are no subtle harmonies for bunglers to spoil. 'The Ninety and Nine,' perhaps the most successful of them, is practically a story recited to chord accompaniment. The parable and the great voice of the singer carried it to success."

It is all very well to refer to the work of the singer and exhorter as "religious ragtime," but we must at the same time realize that there was a need for this music or it would never have been so popular. The people wanted it and they wanted it by the million copies. Sankey simply supplied the demand. That it brought comfort and encouragement to multitudes, that it lightened the burden of the down-hearted, that it inspired many people to lead better lives must compensate for any musical faults this music had. Like the crude music of William Billings and the early American composers, it had its purpose, and its purpose was to pave the way for higher and better music. Many of the parents of children who are now reading Browning, Stevenson and Kipling spent their leisure hours basking in the literary delights of E. P. Roe, the Duchess and Laura Jean Libby. The parents created the desire to read and their children are now reaping the profits. Some day the children of the people who are now singing Gospel Hymns will find these musical delights in the works of Beethoven, Bach, Chopin and possibly Strauss and Debussy or the music of the best writers of sacred music.

HERE is a telling little paragraph which recently was published in *The Journal of Education*:

"A 90 per cent. woman is better than a 70 per cent. man as a leader of boys, and when it is between a 90 per cent. woman and a 40 per cent. man, it is a crime to choose the man instead of the woman. Whoever, by public discussion, or otherwise, encourages the selection of a little man in place of a great woman, a narrow-gauge man instead of a broad-gauge woman, is a little less than criminal."

We can not endorse this emphatically enough. So many worthy women teachers are deprived of desirable pupils simply because they happen to be women. These same pupils are often sent to ridiculously inefficient men who have the effrontery to make claims that the modest woman would disdain. But this quotation comes from an able editorial stating the demand for more efficient men in educational work. The writer makes this additional statement:

"Nevertheless, there is need of more great men in the profession, and the problem is to get them. That is really the chief educational problem of America. We can get brilliant, noble women, but it is not easy to get correspondingly able men."

HAVE you ever been to Mickle street? Hundreds of people go there every year. Mickle street is in Camden, New Jersey. There are some very pretty parts of Camden, but the city is a manufacturing town and like all manufacturing towns near a big metropolis it is for the most part very uninviting and uninspiring.

On Mickle street lived Walt Whitman. Mickle street is plain, very plain. There is nothing about it to arouse the artistic enthusiasm of the most sentimental visitor. Yet, here it was that Whitman lived and produced the literary works that have caused him to be regarded by many critics as the greatest poet we have yet brought forth.

Whitman was a lover of nature and his poems teem with a kind of inspiration that does not seem to exist in the works of any other poet, except perhaps, Bryant or Swinburne. If Whitman had waited for an inspiring environment he might never have produced the masterpieces through which he has become famous. Mickle street, commonplace and mundane to an extreme degree, was no obstruction to his genius.

How many young music workers, teachers and students imagine that if they had more artistic and inspiring surroundings they could do "Oh so much better work." Consider the asceticism and poverty from which some of the greatest musical masterpieces have sprung.

Few of the famous composers have enjoyed privileges which the ordinary little music teacher of the day right here in America possesses. Think of what Mascagni did when he was writing "Cavaleria Rus-

ticana" with one hand and fighting the wolf with the other. Think of Paderewski teaching for fifty dollars a month in an obscure German conservatory.

If you do not already know it, it is well for you to learn that most of the memorable creations of man have been born of poverty and hardship. Don't pity yourself. Don't postpone effort until that time when you have reason to expect better surroundings. The time may never come. Forget about your surroundings and work, work, work. Remember what Walt Whitman did in plain little Mickle street.

If our great writers, composers, inventors and statesmen had waited for affluence and congenial surroundings we would now be living in a social and political Sahara with conditions more unsafe and more detestable than those which prevailed in the middle ages.

A YOUNG teacher recently went to a suburban town for the purpose of building up a teaching practice. During her first walk through the comfortably shaded streets of the village she spied upon the front porch of one of the houses an old kitchen hot-water "boiler" that had been cut in half and given a coat of red metallic paint. It had then been filled with earth and some scrawny geraniums had been coaxed to exist in the uninviting thing.

A few steps further she found another similar attempt at floral decoration and thereafter noted that nearly every house in the district had its discarded and decorated hot water boiler adorning the front of the house. Now, it is hard to conceive of anything less beautiful than a hot water boiler. When these galvanized monuments of the plumber's skill stand in their rightful places in the kitchen the utilitarian purpose they serve compensates for their appearance, but when they stand upon the front porch of a home, with their hideousness emphasized by the contrast with beautiful flowers, they are unpardonable.

Our teacher was accordingly downhearted, for she measured the artistic taste of the village by these monstrous efforts at decoration. "How," she reasoned, "can anyone be successful with music in a community like this? What hope is there for the introduction of good music? Must I spend my days teaching 'yellow' music?"

The little teacher was mistaken. Such a condition as we have described indicates that there is sore need for a good teacher. For a time her work may be that of the missionary, but she will be repaid in the end. She mistook the crude means of expression for a lack of the desire for artistic betterment. She found that by directing this desire good results always followed. It may take years for the people to realize that a hot water boiler is a disfigurement rather than an adornment, but the work of the teacher will bring them to that realization.



## WHEN TO PRACTICE.

BY LOUIS G. HEINZE.

It has been said that the best time to practice is "when you feel like it."

Without a doubt the most progress is made when we feel like working—when all the conditions are just right—when we feel physically and mentally just fit and filled with enthusiasm. Is it wise to wait until that propitious time arrives? Decidedly not, for many a day would pass and the piano would remain untouched.

Every student desires, or ought to desire, to accomplish as much as possible. The best rule to follow is the one mapped out for you by your teacher, who has made your particular case a careful study. Nevertheless, it may interest the student to ponder over the following suggestions.

To begin with, try to have a fixed period for your practice. If possible, let it be at the same time every day. One hour a day is better than two or three hours every second or third day. I think I can safely say that half an hour before school is almost, if not quite, equal to an hour after school. The mind is wonderfully clear at that time of the day and grasps things with an ease that is something surprising.

## Have a Fixed Time.

Having the time fixed for your daily practice, it is necessary that you never allow anything to interfere with the performance of that duty. In fact, let it become a habit, for a good habit will stick as long as a bad one. Let no one, if possible, be in the room unless it be some one who superintends your work, but if you cannot have the room to yourself, any conversation should be discouraged, for it is utterly impossible for you to concentrate your mind on your work under such conditions. "With the youthful mind a trifling word may make an impression upon it," and for that reason anything foreign to the subject on hand can only work harm. The ear does not hear when the mind does not hear.

As you might lose too much time waiting until you feel like practicing, you had better begin at once to form the habit of "feeling like it" at all times; for if you can't always do what you like, you can, with a little will power, learn to like what you have or ought to do. When the spell of not feeling like practicing comes over you, pick up a copy of THE ETUDE, glance over the subjects and read and ponder over an article or two that appeals to you and keep at it till your enthusiasm is aroused. If THE ETUDE cannot do that for you I fear your case to be almost hopeless.

If you love music you should strive to love practice, for it is that alone that can fit you for the full enjoyment of music in the coming years. Never idle away your time. "Mind, body, soul, all alike suffer and rust out by idleness; the idler is a source of mental and moral offense to everybody around."

## Waste No Opportunity.

Finally, see to it that you waste no opportunities. Don't consider ten or fifteen minutes too short a time to make use of, and therefore let those precious moments slip away forever. Always have some special work for those short periods. For example, some technical exercise or some difficult passage in a piece that has given you trouble. You will find some wonderful results from the judicious use of these odds and ends of time.

Remember! Train yourself to feel like practicing at any or all times, and then you will need no one to tell you *when to practice*.

## STUDIO APHORISMS.

BY C. W. FULLWOOD.

Your success as a teacher is not so much the result of what you teach, but of the spirit of your teaching; not so much of the methods or scope of your instruction, but of your earnestness, enthusiasm and sympathy.

Lost—One music lesson. No reward offered, for it can never be recovered.

Enthusiasm is contagious. The teacher must stimulate the pupil so that he will express his individuality.

## THE FIRST PIECE OF THE SEASON.

BY FAY SIMMONS DAVIS.

The first piece of the season! How much discrimination and judgment should be given to the selection of it! The pupil's mind has been on a vacation and his little legs, which have been running wild on the beach or in the woods, will find it hard enough at best to sit still at the piano. The concentration which marked his work at the close of last year's term has vanished (and so has ours, for that matter). He returns to his school and to his music somewhat upon the instalment plan—with his full payment of interest unsettled until after a few weeks of work. He is brimful of the good times he has had and it is hard work to settle down the very first thing to the practice of scales or the conquering of a "classical piece" which, to his untrained tastes, seems only a conglomeration of discords. He does not dream it, but he is a poet—an idealist; every child is, and he should have poems—musical ones—during the poetic period of his life.

Children love pieces that suggest something—pieces that they can imagine stories about. A whole year's work may often be made successful by the wise selection of the season's first piece—and vice versa.

## Children's Tastes.

"Teacher," said a bright little girl to me, last fall, "please give me a new piece." "A new piece, my dear? Why, do you want one for your very first lesson?" "Yes'm," was the quick reply, "for you see my mind won't work good yet." I tried not to smile as I asked:

"What kind of a piece do you want?" "Well," she answered, "I'd like one that I'd feel like humming, and that would make my feet step!"

The dear child! I was not so old but that I could remember when I wanted just that kind of a piece! So I gave her a pretty one ("Mermaid Waltz" by Krogman), and I feel sure that the realization of her pleasure was equal to her anticipation.

I once had a smart, but queer, little boy pupil. He was very musical, but, like all owners of "temperament," he disliked to practice "homely things." So, for a time, I gave him all the technique I could, in the most attractive pieces possible. Gradually he grew to enjoy practicing and as gradually I taught him the scales and gave him some finger-work, upon which he worked faithfully, after I had explained how greatly they would benefit him. In all his little pieces the phrases and sentences were separated and studied and I tried to impress some musical thought relative to each one as I explained them to him. I also taught him to understand intervals and the formation of chords—and their relation to one another.

## Suggestions.

These illustrations are given simply to show in what direction a child's imagination and tastes lie. Boys are particularly fond of marches—and pieces in which they can hear sounds of battle afar off! Chords and octaves especially appeal to them, as they sound "grand." The following pieces were favorites of some of my boys last season, and are full of melody and rhythm, and of excellent music also. I taught them the more classical music later in the year.

"Hunting Song," Munro; "Hunting Scene," Op. 632, No. 3, Behr; "Up Grade March," Geibel; Chord Studies, Op. 75, Book 9, Schytte. (I gave each study a "piece name.") "Skating," Klein; "Caprice," King; "Song Without Words," Holzel.

Girls are partial to waltzes and music that suggests fairies, flowers, etc., and they will work with as much delight on scale passages that suggest the babbling brook as the boys will on the chords that sound like thunder (in more ways than one).

The girls favored these:

"The Fountain," Bohm; "Gretchen at Spinning," Harmston; Waltz in G, Borowski; "Spinning Song," Bohm; "A la Polka," Streletzki; "Fairy Tales," Thorne; "Village Clock," Heins.

I like to select several pieces—not too difficult—for a pupil (any one of which I am willing he should choose) and then play them all to him. I have always found that he works twice as hard on a "favorite" which I make sure contains some needed bit of technique which I know he would conquer in no other way.

Through such music a teacher not only preserves a pupil's musical feeling, but he often creates it where the child does not possess it.

Children are impressionists. They are sensitive and responsive to illustrations that appeal to their imaginations. Each child's temperament studied separately gives a "cue," and the teacher of resourcefulness can cater to its needs, to the even development of its musical tendencies. And upon the teacher of every advancing grade devolves the great responsibility of cultivating these promises to full maturity.

The love of sweet sounds, combined with the early understanding of the rudiments of musical notation, enlarges equally the hearts and minds of children. When there is musical ability in a child, such sowing of musical seeds strikes deep roots. In the even grades of progress, later, these seeds develop into a beautiful plant, which, unfolding its beauty to the sun, leaves an impression of loveliness, upon all who come in contact with its fragrance.

There is a strange and subtle sympathy between a pupil and music teacher who understands hearts as well as he understands music. He touches the deepest emotions, so his power is kept not only through association, but preserved through separation, and leaves a lasting and beautiful influence for good in the memories which "make the heart grow fonder."

The teacher's aim is to teach in the most delightful and thorough way possible. The best ideals are those that bring out the best results in the largest number of people. And these results are not seen to-day, nor to-morrow, nor next week. But, looking into the future, we find them not only in the concert halls, but in the home-life, where musical influence is the most keenly felt, keeping the girls and boys by their own firesides, enjoying their music with their friends in the loveliest place on earth—the home God gave them to bless and to make happy by their gifts.

## KEY-NOTES.

BY P. J. VARGAS.

Fingering is a master who conquers difficulty.

When "memory goes walking" she leaves the little "pieces" at home.

A "soft touch" does not mean "a soft blow."

A waving of the hands, crashes, thunder, and the splitting of ear-drums does not necessarily mean the "classics."

If the music could play itself, what would be the use of the piano?

Harmony must be to the player what grammar is to the reader.

First look; then think; then play.

Ivory will stand much wearing, so do not fear for the keys.

All eyes and no ears accomplishes very little.

Chords and chord-passages are very unpleasant acquaintances in exercises; but how they charm us in a masterpiece. Yet they are the same little imps dressed up in different clothes, and colors.

The key-board is like a new house: we must know every nook and corner before we can feel at home.

Don't jump at the poor notes; they will trickle out from the ends of the fingers, very willingly, if you give them more than a passing attention.

Small, but good compositions have the same stuff in them of which the greater works are made: they are chips from a more costly gem.

The ways of the black keys are the ways of everything else: we soon learn to pick out the smoothest and easiest roads, while the familiar signs along the way help us to avoid bad and dangerous places.

We cannot play until after we have studied.

Play melodies as you would play separate thoughts, each having its distinctive rhetorical and consequent emotional interest; each occupying its place of importance in the composition, either as a bold principle, or as a plaintive accessory, according to the character of the construction.

A horseman (pianist) does not always stand on the stirrups (pedals). He uses them only when necessary.

To play allegro, when it is marked adagio, is as foolish as trying to converse while running a race.

The most essential thing in music is time: therefore, take time.

If the fingers are allowed slipshod habits, their work will become just as careless and faulty.



## PROFITABLE PHYSICAL EXERCISES FOR PIANO STUDENTS

By W. R. C. LATSON, M.D.

Editor "Health Culture Magazine," Author "Common Disorders," "Practical Dietetics,"  
"A Physiologic System of Bodily Development," etc., etc.



FIG. 1.

most authentic biographers tell us that in his youth, when he acquired his technical skill, he was anything but morbid, sickly and weak. Occasionally some man with a weak body, but with genius and superhuman determination, will produce marvelous works and require an interpretative ability that astounds the world. Do not for this reason imagine that good health and right exercise are any less valuable and important for you. The following suggestions from the editor of the leading health journal of our country will prove interesting and valuable to all of our readers.—THE EDITOR.]

To be a great pianist one must be not only a thorough musician: he must also be a thorough athlete.

The pianist an athlete! It is perhaps a new idea to some; but as a matter of fact all the great pianists of the present day are men of remarkable muscular development, as well as of consummate muscular control. Rosenthal, D'Albert, Pachman, Paderewski, Hofmann—all these are men of superb strength. A mere glance at the stalwart Rosenthal, the burly D'Albert, the stocky, broad-shouldered Pachman is enough to prove to any close observer that these men are of exceptionally powerful physique. In the case of that greatest master, Paderewski, his tigrish grace and subtlety of movement conceal his immense strength; and yet the story is told on good authority that, in a friendly test of purely muscular power with Eugen Sandow, Paderewski easily defeated the famous strong man.

### Physique and Success.

In my professional capacity I have been consulted by many aspiring pianists as to their prospects of success. Most of them have been of the physical type commonly seen—flat chested, round shouldered, under weight, deficient in vitality. To such I have explained that vigorous, radiant vitality, great muscular force and perfect bodily control are as essential to a successful pianist as they are to a successful prize-fighter.

Some of those who consulted me—the majority of them, I am glad to state—were capable of gaining the proper degree of health, vitality and muscular control by carefully following certain methods of development. To briefly outline these methods is the purpose of the present article.

### Basic Factors of Piano Technique.

The fundamental conditions for the development of the highest technical virtuosity are first of all health, second that muscular development and power which are possible only through health, and third, precise control of the entire body.

And how shall these be gained? First health. Health is the sine qua non—"the without which nothing"—to success in piano playing or in any serious task of life.

### The Secret of Health.

The laws of health, although generally unknown and disregarded are, in reality, very simple, very easily followed and occasion no real deprivation. No one who is a faddist or an extremist, or a crank, has found the secret of health; for such people are always fanatical and immoderate, and the keynote of health is moderation. In via media sapientia est.

Perhaps the most important conditions affecting health are food and feeding. It is not so much what you eat that counts as how much and how often and how. One who eats plain, simple food at long intervals (two meals a day preferably) who eats slowly and in a positive and contented state of mind—such a man or woman is following the



FIG. 2.



FIG. 3.

most important physical law of health. At meals little or no fluid should be taken; but between the meals, on rising and on retiring, one should drink freely of pure cold water. Get enough sleep and avoid overwork. Bathe frequently, attend to the excretions and get much exercise in the open air and such other special exercise as may be necessary.

Above all don't worry. Worry disturbs every function, depletes the strength and stiffens the muscles. Moreover, worry makes clear thought impossible. The pianist who is worried about his performance or his appearance or his audience is practically sure to fail. So, if you would be healthy, happy or successful, avoid worry.

### How to Achieve Strength.

And then the pianist must, as I have said, be strong of muscle. Now muscular power is the result of several physical factors. First comes health; this we have discussed. Second, good nerve service; and this is simply the result of health and proper mental conditions. Third, size and power of the muscle itself.

### Practical Exercises.

The movements described herewith are the result of many years' study of the physical requirements of those studying piano technique. Their careful and persistent practice will not only develop the size and power of the muscles themselves, but will add immensely to the general health, and will impart an exact and delicate power of bodily control.

### Exercise No. 1.

Stand easily erect, heels together, arms hanging easily at the sides. Now inhale the breath easily, at the same time swinging the arms straight up at the sides and turning the face upward. Then, hold-

ing the breath, stretch firmly upward. (See Fig. 1.) After about ten seconds exhale the breath, lower the arms and return to original position.

This exercise is valuable in many ways. First of all it uplifts and expands the trunk, lifting each of the vital organs into its proper place. Thus it has a most beneficial effect upon the health. Then it develops every important muscle in the body. And finally the effect of this most valuable exercise is to fairly draw the entire body upward into the correct position for standing and walking.

### Exercise No. 2.

Stand as for preceding exercise. Now inhale slowly, at the same time raising the arms straight up in front of the body. Then, without holding the breath, exhale at once, sweeping the arms downward and backward (see Fig. 2) until they are again hanging at the sides.

This exercise is especially valuable in developing the muscles of the arms, back and shoulders, and in stimulating the action of all the vital organs, especially the heart and lungs.

### Exercise No. 3.

Stand easily, feet somewhat apart, arms hanging limply at the sides. Now begin to twist, or turn, the body easily from side to side as on a pivot, allowing the arms to swing freely as they will. (See Fig. 3.)

This exercise is most valuable for several reasons. It stimulates the operation of every vital organ, especially those in the lower part of the trunk. It develops symmetrically every important muscle in the body. And, more important than all to the pianist, it imparts the power of moving the body in the most graceful, effortless and powerful manner.

### Exercise No. 4.

Stand with heels together, arms hanging. Now, exhale the breath in a gentle sigh and at the same time let the head fall limply on the breast. Then slowly let the body follow, bending farther and farther toward the floor, the knees unbent, the arms hanging loosely downward. (See Fig. 4.) Then without pause, rise slowly to position.

Exercises three and four are of particular benefit to the piano student because they develop the habit of muscular coördination. That is, the muscles learn to act together in such a manner that they assist instead of impeding each other. It is this faculty of perfect coördination which gives to Paderewski his marvelous combination of power and delicacy. Paderewski's body is always in perfect equilibrium; and whether rendering those soft, exquisite, whispering tones for which he is famous, or in his broadest and most majestic fortissimo

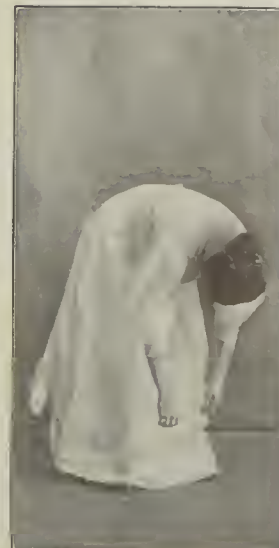


FIG. 4.



FIG. 5.

passages, every muscle in his body is brought more or less into harmonious activity.

This, even more than his superb musicianship, is, I believe, the real secret of Paderewski's power. He is not, by any means, the greatest musician I ever heard; but he is by far the most skillful acrobat (using that word in its highest sense) that I ever saw.



## Exercise No. 5.

Stand easily, and hold the forearms horizontally at the sides. Now relax all the muscles (see Fig. 5) and shake the arms up and down from the shoulders, allowing the forearms, wrists and hands to remain as loose and inert as possible.

This should be done sometimes very gently, sometimes vigorously, and again with a moderate degree of force. Its object is to free the muscles of the arms and shoulders, and to bring them into that freedom and coördinated action of which I have just spoken.

Now for a few exercises to show the practical application of the foregoing movements. Exercises Nos. 1, 2, 4 and 5 should be done sitting as well as standing. Then, still seated and holding the arms as shown in Fig. 5, turn or pivot the body as directed in No. 4. These should be practiced until all of them can be done as easily sitting as standing. While doing them seated try to feel the body as balanced between its three points of support—the two feet upon the floor and the body resting upon the piano bench.

Now, coming back to Exercise 5 seated, raise the arms, shake them gently for a few moments, and then let the hands drop easily and gently but rapidly to a level just sufficient to make the keys speak, bringing the hands up again with a rapid but not hard jerk. I need not say, of course, that you are to strike the keys with the very end, not the palmar surface of the fingers. A little careful practice of this simple exercise will give you a new idea as to how the masters can play through a long, heavy program without noticeable fatigue.

Another good practical exercise is the following: Seated at the keyboard practice No. 5, save that instead of shaking both arms up and down at the same time you raise and lower them alternately, one coming up as the other goes down. Then, as the left goes down, strike the first C in the base and run the arpeggio in that key hand over hand.

Think only of ease and swing. Never mind how inaccurate you are at first. With practice you will find it possible to fairly fling your hands at the keyboard, confident that each finger will drop into its proper place.

Some of the exercises and devices described herein may seem unique, iconoclastic even. As to their value, however, there is one supreme test—a fair trial. Spend an hour, or even a half hour each day for a month in this practice; and I am confident that the result will be a notable increase in technical ability.

## EXPERIENCE.

BY PHILIP DAVIESON.

We hear so much about experience in the conversation of teachers that the question naturally arises: What is experience? It seems, perhaps, that a man or woman who has taught ten, twenty or thirty years is necessarily experienced. "A person who has taught that long," says the general patron, "must be a fine teacher because he is experienced. Such a person must necessarily know more than your young teacher fresh from the conservatories." Then another man may say of the same teacher, "I don't want him; he is a 'back number.'" Which are we to believe?

It never occurs to the average person that experience does not necessarily mean length of years or that length of years does not necessarily mean experience. True, oftentimes, a man who has taught twenty years may have more experience than one who has taught two years, but on the other hand, in some exceptional cases he may not.

The word experience means trial, or the repeated trial or the instruction gained from trial; also knowledge obtained by practice, but the word trial implies examination, experimentation and attempt. Therefore, a man who continues to teach the self-same things in the self-same way, never deviating, may become mechanically practiced as a teacher, but he cannot have it said of him that he is experienced.

An experienced man must be one who has made mistakes, and a teacher who is getting experience must occasionally lose a pupil through his own efforts to learn and perhaps through his own mistakes. Once a teacher had to teach a little girl to play the piano, whose home influence was not what could be desired. In fact, he never would have accepted such a pupil if he had not had the honest

motive of doing a little good. But how did he try to do the good? He wanted to take the child some good books in the second lesson and spoke of it to her, and also lectured "her on the sublime and the beautiful" of musical art. The result was at lesson number three he was informed (not very politely) by the mother that he spoke "too funny" and that his services were no longer needed. This teacher might have listened to ten lectures on the teacher adapting himself to his pupil, but that one lesson taught him more and in a shorter time about a teacher's duty in suiting himself to conditions than all the lectures and books in the world.

## The Value of Adversity.

Financial loss is the best cure for lack of business method and ungrateful pupils the best cure for the teacher who does too much for careless and worthless parents. A person, however, who will not admit to himself that he makes mistakes cannot get experience, and the teacher who teaches what he has been taught without suiting himself to his pupil might teach a century without getting any better than he was after the first day. The means and ways used to teach one person may not do at all to teach another. One serious fault with some music teachers is that they put every pupil through the same material "regardless of color, race or previous condition of servitude."

By way of example, I saw some children once, after a long pleasant game in the swing which consisted of a single rope, attempt to give a cat a swing. The poor animal objected strenuously and suffered no small pain, so if we put every pupil through a certain book of pet pieces or studies the results are sure to be just as ridiculous. Besides, the more pieces and books of different exercises a teacher uses, the greater will be his experience. Of course, there are some pieces like those of Bach, Beethoven and Mozart that are indispensable, but that does not mean that the teacher should shut the door in the face of anything new and put his pupil through a musical tread mill as they do in some musical colleges. Some pupils who are fresh from school have no originality. They are merely echos of a code of text books and musical principles. A teacher must have a personality and an individuality in order to succeed. What is to succeed? It is to fill a place, be it large or small, and to fill it adequately. But in order to do this it is necessary to have experience, and in order to have experience a man must be capable of having experience, and in order to be capable of having experience a man must be active and wide-awake, continually improving himself by reading and by study and by active attempt to learn from himself, his surroundings and his pupils.

## ABOUT THE METRONOME.

BY WARNER M. HAWKINS.

THE use of the metronome for time keeping is general nowadays, but there still remain many who apparently entertain some doubts as to the real value of the business-like little pyramid that ticks so sturdily over our keyboards.

One of our best pianists, when questioned concerning the use of the metronome, said that it was not necessary to use it in learning to play piano, and that one should learn to depend on the sense of time and rhythm within himself. But the pianist goes no further and the thoughtful person might ask: "Suppose one has little or no sense of time within?" When a splendid artist comes forward and makes such a statement his word is pretty apt to "go" with many people. However, can a person, who has had only the schooling and perfecting of himself to account for, be quite as capable to realize general teaching principles as those who have met and dealt with all sorts of musical talent?

A great artist is sure to be the possessor of a sound and perfectly absolute sense of time and rhythm; therefore, from his own standpoint, the metronome as a time-keeping instrument might be unnecessary. On the other hand in the general run of students the percentage of those who possess a perfect sense of time is not great.

The use of the metronome should vary in proportion to one's time-keeping ability. Unless the pupil can count or play one, two and four notes to a

beat, at several speeds, in good time, it should be used almost constantly. However, I can think of nothing more injurious to the sense of time than to have the metronome ticking while a different tempo is being played.

The saying that a too-constant employment of absolute time in study is productive of mechanical playing is as ridiculous as it is ungrounded. I have never known a person, having either a natural or acquired positive sense of time, to have difficulty in executing the most delightfully regular ritards and accelerandos; on the other hand an artistic performance of these effects is almost impossible in the hands of a deficient time-keeper.

## Understand the Instrument.

It is essentially important for the beginner to acquire a clear and thorough understanding of the metronome. If one is well acquainted with its correct use, it cannot fail but be an immense help, and even an incentive for good study.

There are three important functions of the metronome:

1. To aid in attaining perfect and even time keeping.
2. To ascertain the exact speed that the composer wishes to be employed in his work.
3. To determine and record the amount of speed possessed in various forms of technic or études.

The first two uses are generally accepted and understood. Of the third, however, many do not yet realize the value and convenience; for we are able to measure quite accurately the speeds that we can reach and keep a record of them to be broken from time to time as progress is made. For instance play the C major scale and the various arpeggios, using four notes to a beat at the highest speed that can be reached with clearness and evenness. Do this also with other forms of technic as chords, octaves, etc. In the case of the trill keep a separate record of the strong fingers and of the weak pairs. Now, a little later in the course of studies, come back to the same forms and see how much higher you can raise the speed over the old record, thus forming a new series of speed records. In this way you not only have a definite knowledge of your technic, but also a positive means of knowing whether progress is being made or not, and just how much improvement there is from the technical point of view.

## SIX RULES FOR PIANISTS.

BY I. J. PADEREWSKI.

THE famous Polish virtuoso, Paderewski, was recently asked to give what he considered six indispensable rules for pianistic success. In reply he gave the following:

1. You must have the gift.
2. You must choose a good master and obey him blindly.
3. You must practice exercises four hours daily and give one hour to digital agility.
4. You must remember that agility alone does not suffice; you must also possess rhythm, precision and practice the pedals.
5. You must exercise the five fingers equally. Study especially the passing of the thumb under the hand and the passing of the hand over the thumb.
6. You must strike the notes with assurance and deeply, and make use of the pedal in the central octaves to give color.

BEETHOVEN never repeated himself, neither did grand old Bach, but Mendelssohn and Gounod provided an inexhaustible field of mannerism. In the compositions of Mendelssohn there was a peculiar phrase of four notes which cropped up in every work he wrote. Gounod ran Mendelssohn a good second in that respect, while Wagner and Schumann had copied these phrases note by note. Gounod wrote more triplets than all the composers put together. Mozart, pure and classical as his style is, used certain passages which appear very often in his works; indeed they occur so often that it looks as if he were loth to part with them. Handel had mannerisms which are due more to the period in which he lived than to himself.

Food is not nutritious to the body unless there is right assimilation. Knowledge is not education unless assimilated in the mind; and knowledge is power when put into practice. Action brings more power.



# PAUL WACHS

A French Composer Whose Drawing Room Pieces Have Been  
Exceptionally Successful

THERE is an impression among many uninformed students of music that the men who have produced compositions that have become popular drawing room or "Salon" pieces are composers whose training in the art of music has been limited or defective. Quite the contrary is true. The skill required to make a popular composition deserving something more than mere transient favor is peculiar and is frequently the outcome of years of serious study. Cornelius Gurlitt, for instance, has an excellent musical education, and became a Royal Musical Director. Carl Bohm was a pupil of Loeschhorn, Reissman and Geyer. Ethelbert Nevin pursued a long course of study and had been a pupil of Lang, Emery, Klindworth and Von Bulow. Theo. Lack is a graduate of the Paris Conservatory and an officer of the French Academy. Other writers of music in lighter vein have had excellent educational advantages. Sir Arthur Sullivan, it must be remembered, was a graduate of the Leipzig Conservatory, as is our own Victor Herbert. De Koven is an Oxford graduate and he pursued an extensive musical course in Germany and France.

The full name of the subject of our sketch is Paul Etienne Victor Wachs. He was born in Paris, September 18, 1851. He entered the famous conservatory of that city and became a pupil of Marmontel, Cesar Franck, Duprato and Victor Masse. While at the conservatory he showed very pronounced ability as an organist, and carried off the first prize for organ playing. Thereafter he became the "organiste accompagnateur" at the famous church of St. Sulpice and then organist of the great organ at the church of St. Merry, as the successor of Saint-Saëns, Chauvet and Tissot. In the meantime he had written numerous compositions for piano, voice, violin and orchestra, and had published treatises upon "Harmony," "Counterpoint," "Improvisation" and "Plain Song." In 1900 he was named officer of the French Academie, and in March of this year he received the coveted appointment of "Officer of Public Instruction." Of his many popular drawing room pieces M. Wachs feels that "Pluie d'etoilles" or "Shower of Stars" has been the most successful.

The characteristics of M. Wachs' music which have brought it such exceptional popularity have been melody grace, interesting harmonic structure and what might be termed "playableness." Aside from his ability to make pieces that have great attractiveness, he also knows the secrets of the keyboard so well that all of his pieces "fit the fingers," and are therefore easy to play. Schumann and Brahms are often difficult to play for the reason that they apparently disregard the mechanical obstacles which the keyboard presents to universal musical expression.

One lamentable affliction of the composer whose lighter music becomes popular is the fact that his more serious compositions often remain unrecognized. This was the case with Raff, whose popular piano pieces often made many unwilling to believe him capable of more serious work. It is difficult for the humorist to induce others to take him seriously. Perhaps that is the reason why our own Mark Twain published his remarkable biography of Jean d'Arc under an assumed name. Almost all of the writers of lighter music have written serious works and M. Paul Wachs is no exception, although he is unquestionably best known through his fascinating and facile piano pieces.

Some Successful Pieces by Paul Wachs.

## PIECES OF MODERATE DIFFICULTY.

### ETUDES MIGNONNES.

This is a series of thirteen charming little studies for pupils in the second grade. Each study is one page in length. They are written in the keys of C, G, F, with one simple study in B flat Major. If you are not familiar with this inviting and varied collection of juvenile pieces it would be well to investigate them. Little folks are invariably delighted with them.

### SONG OF THE SPINNING WHEEL (Four pages. Key of G.).

A very happy piece of imitative writing giving splendid practice in broken chords. About grade 4 in difficulty.

### OUR NEIGHBOR'S HENS (Four pages in length. Keys B flat and E flat Major).

Here Wachs follows in the paths of some of the French composers of centuries ago who tried to make music depict things. This piece may be classed in grade 3½, and will be found valuable with little pupils whose imaginations are stimulated by pieces of this kind.

### MUSETTE AND TAMBOURINE (Four pages. Keys A Major and D Major. Grade 2½).

A very original and suggestive composition. The idea of the antique instrument, the Musette, with its droning bass is very cleverly indicated. A good piece for an encore number.

### LA CATANERA (Five pages. Keys of G and C. Grade 4).

A Sicilian dance with much characteristic charm.



PAUL WACHS.

### LE PETIT TRIANON (Four pages. Keys of B flat and E flat Major. Grade 3).

A Gavotte in the style of Louis XV. Le Petit Trianon was a palace built by Marie Antoinette, the extravagance of which was one of the factors in inciting the French people to a bloody revolution. This piece very deftly depicts the elegance of the period.

### MARQUISETTE (Four pages. Keys G and C. Grade 2).

Another piece in the style of the rococo French Court of Louis XV. Mme. Pompadour is the Marquise referred to and her influence in French affairs of the time was both famous and infamous.

### MAY PARTY POLKA (Three pages. Keys C and F Major. Grade 1½).

One of the most tuneful and helpful first grade pieces published.

### MAY PARTY WALTZES (Three pages. Keys G and C. Grade 1).

When spring comes to France thousands of families in the great cities form parties and go off into the woods and the fields. It is a time of great rejoicing and Wachs has caught much of this in this fascinating little children's piece.

### FALSE ETUDE (Five pages. Keys G and C Major. Grade 4).

A taking valse study with much individual charm. It would make a very good recital piece for the young pupil. It embraces octaves and chords, however, that could not be played by a very small hand.

## PIECES SOMEWHAT MORE DIFFICULT.

### NADIA (Five pages. Keys A and D Major. Grade 3-4).

This Mazurka de Salon is very original, both melodically and rhythmically. It is not severely difficult, yet it is brilliant and captivating.

### THE GRACES (Three pages. Keys E flat and A flat. Grade 3-4).

One of the most pleasing of Wachs' works. It affords splendid practice in arpeggios and octaves, and is a good piece for a teacher to give to please unmusical parents of capable pupils who clamor for "something they can understand."

### THE VOICE OF THE WAVES (Five pages. Keys E flat and A-flat Major. Grade 4-5).

A variation upon a pleasing melody. It affords fine opportunities for left hand arpeggio study.

### FALSE LEGERE (Six pages. Keys of C and F Major. Grade 2-3).

This piece is really a study made palatable by the writer's exceptional ingenuity and inherent sense of melody.

### THE MARCH OF THE FLOWER GIRLS (Four pages. Keys B flat and E flat Major. Grade 3).

This striking and graceful March, which may be obtained both in solo and duet form, is too well known to ETUDE readers to require comment.

### IN A WHIRL (Six pages. Keys E flat and A flat Major. Grade 3-4).

A valuable Valse study dedicated to the famous French pianist Raoul Pugno.

### LION DU MONDE (Four pages. Key E flat. Grade 4-5).

The best way to describe this piece is to say that it resembles in style Thomé's famous "Simple Aveu." Although more difficult it is none the less interesting.

### FASCINATION VALSE (Six pages. E flat, A-flat Major and C Minor. Grade 6).

Splendidly named. Full of fascination, dash and sparkle. A brilliant recital piece for a pupil with a facile execution.

### FAIRY FINGERS (Five pages. Key F Major. Grade 4).

A very captivating and useful piece for teachers to use in promoting agility.

### ECHOS DU TYROL (Five pages. E flat and A flat Major. Grade 3-4).

A valse in which the yodling of the alpine cowherdmen is very ingeniously indicated.

### BALANCELLE (Four pages. Keys E flat and A flat. Grade 3).

A "swing song" of special advantage in cultivating a light touch and fluent execution of broken chords and scale passages.

### LES AIGRETTES (Six pages. Keys A and D Major. Grade 3-4).

A profitable and worthy valse for recital use.

### NECKLACE OF GEMS (Five pages. Keys of E and B flat Major. Grade 4).

Aside from being an interesting piece, this composition is a most excellent study in broken chords. Teachers will almost invariably find that pieces of this sort will produce far better results than barren exercises designed to accomplish a similar purpose.

### ROSY FINGERS (Four pages. Keys A flat and D flat Major. Grade 4-5).

A valse elegante that will be found of value in stimulating the interest of the dull pupil. The technical difficulties are not particularly great, but the results are very encouraging.

### SHOWER OF STARS (Five pages. Keys E flat and A flat. Grade 5).

This is the piece that M. Wachs terms his most successful drawing room composition. It is as brilliant as the title suggests, but it presents no very great difficulty to the pupil who has had the advantage of careful technical training.

### LES OISEAUX VOYAGEURS (Five pages. Keys of D and G Major. Grade 4).

This is supposed to depict migrating birds and the fluent recurring broken chords and scale passages certainly do connote the idea. It is a valuable piece with which all teachers should become familiar.



STACCATI (Four pages. Keys of D and G Major. Grade 2-3).

This little scherzo will be found one of the most profitable staccato studies the teacher can employ. On the whole not enough attention is given to the staccato touch by teachers of the day. This piece has much of the fascination of Delibes' delightful "Pizzicati" from "Sylvia."

#### Excellent Drawing Room Pieces.

VENETIAN GONDOLAS (Five pages. Keys B flat and E flat. Grade 3-4).

LES MYRTLES. VALSE DE SALON (Six pages. Keys A flat and D flat Major. Grade 5).

BLUSH ROSES (Eight pages. Keys A flat and D flat Major. Grade 4).

THE STORY OF A LINNET (Six pages. Keys E flat and A flat Major. Grade 3½).

THE SONG OF THE BATHERS (Seven pages. Keys C and G Major. Grade 4).

THE RETURN OF THE EXILE (Six pages. Keys of C and F. Grade 4).

MYSTERY VALSE CAPRICE (Four pages. Keys D Minor and D Major. Grade 3).

It will be seen from the above that the majority of Wachs' drawing room compositions are in simple keys. It should also be noticed that most of these pieces are in the major mode. The best way to become familiar with Wachs' compositions is to have the above list sent to you upon consignment and use the annotations given as a guide or to take this guide to some reliable music store and request the dealer to afford you permission to examine certain numbers. This list is representative of Wachs' most popular works published both here and abroad. (See composition of Paul Wachs in the Music Section of THE ETUDE for this month.)

#### BEGINNING THE SEASON UNDER PROPER AUSPICES.

BY ERNST VON MUSSELMAN.

With the approach of the fall months teachers and students of music will be obliged to turn their energies from vacation's pleasures back into the old channels of daily routine. There are times when one is almost loth to give it up, but that would not be duty's fulfillment nor life's purpose. During the past few weeks of rest the physical side of one's nature was thoroughly aroused and became a strong claimant for the attention due it in that life of freedom, but its development or nourishment will only serve to give us the well-balanced ideas that can come from the healthy, normal person alone. And even if the taste of freedom was sweet to us, there should be no reluctance in assuming the old duties for another year. Indeed, if the worker is serious, he will return to his studio with a buoyancy that is born of inspiration and a zeal that affords ample proof of heart-felt desires.

#### The Teacher.

When you enter your studio for the first time after your vacation and begin your preparations for the season's work, it should be with a great gladness in your heart rather than with the feeling of one preparing for martyrdom. And when you stand erect and strong with the new-born life that rest has supplied you, surveying the chaos that departing classes have left behind and looking upon the walls that will soon tingle with renewed industry, make your resolutions then and there to be something more than a mere automatic dispenser of answers to questions. Since the days of Pythagoras, when music was placed along with mathematics and astronomy in point of importance, we have risen to a sphere of greater possibilities, and by reason of the underlying principles of our culture the profession of the pedagogue attains serious proportions. Therefore, the teacher should realize the weight of his position and at the very beginning give his work the impetus of his personality and the stamp of his peculiar genius.

Just how the teacher may start his season is a matter depending largely upon his personality. Creating interest and enthusiasm, however, is the first, great essential, since the past vacation's pleasures may still strongly dominate in the pupil's mind. We know of no means quite so efficient in stimulating interest as a good musical program presented by finished musicians. Even the smallest child has, upon hearing a good artist, expressed a desire to

be "just like that." And after all, is there one of us who cannot return to his piano with renewed zeal after having heard an adored master?

Teachers should not hold aloof from their pupils, but enter into the spirit of their life. If at times their minds do not seem centered upon their work, or if they seem wearied by extreme study, then utmost care should be taken to present their tasks in the most attractive guise. Dry and tedious exercises form hands for Bach and Beethoven, but even so, the trend of modern instruction is toward overcoming technical defects by various pleasant means, day by day, and as they are met. Successful instruction is distinguished at all times by the use of well-balanced judgment and by meeting each new issue with an equally new tactic.

In summary, the teacher's measure of success will be governed solely by the limits of his endeavors. If a crisp enthusiasm is displayed at the very start, a favorable impression will be conveyed to the pupils, and likewise, whatever of inspiration is manifested, it will spread to his followers like contagion.

#### The Pupil.

We believe that with the average pupil the very start of the musical season is the most important epoch of the year. So much may happen at this particular time causing the mind to be diverted or even the entire course changed. With the breath of vacation still strongly persuasive and the call of freedom tugging at the heart of youth, dissatisfaction is apt to become rife, even to the extent of separating a pupil from the one teacher that he should have above all others. There are, or should be, periods of rest and work alike, and here is where the supervision of the parents should be expected. No reputable teacher is so unwise as to crowd the capacity of a child's learning, and no credence should be allowed as a cause for discontent. And when such conditions arise, parents should more often look to the pupil for an explanation rather than to the teacher.

Another evil that is prevalent at this time of year among that class of students who imagine they are never doing well is the constant changing of instructors. Such pupils, as a rule, discredit their non-advancement to the teacher, and hearing that some other instructor is producing some brilliant pupils, they straightway seek his aid. Advancement is a matter that rests solely with the pupil, and they who imagine that the reputation of a teacher will MAKE them musicians will have a great disappointment in store for themselves. The person with genuine musical mettle, whatever the odds, and no matter if his teacher is an unknown factor, is sure to succeed. It has been our experience, thus far, that the reputation of any certain teacher is a fickle thing to base one's faith upon. Indeed, it is often that such men are so very egotistic and erratic that the pupil's life is one of misery. There are, too, many teachers in this wide, wide world whose kindly attitude toward their pupils forms a binding link of endearment between them and makes it unnecessary for the enduring of arrogance; best of all, such teachers are just as capable, just as much sought after.

When the pupil starts in his year's work, it should be with the resolve to devote himself to each minutest detail. If the teacher sees fit to spend a term to Czerny or Cramer, then accept your task with all your heart, not complaining about the dryness of the text, but happy in the thought that Czerny and Cramer will lead to Beethoven. Do not content yourself with whatever extent the teacher may enlighten you, but delve into the remotest depths of your Musical History, Theory and Harmony, so that you will know something more than the mere playing of scales, and musical education requires breadth of treatment.

There is only one way out of the musical problem of to-day. Let all those who do not wish to pursue its education vacate in favor of those who do, thus allowing the latter the unhampered benefits of their teacher's work. Then let these pupils set about their tasks with the thought of advancement ever in their minds. Repetition—unceasing repetition—that is the secret of making the polished performer, and deep study is the only method by which one may hope to be a thorough musician.

Why shouldn't we all work together—teacher, pupil and parents? Perhaps your child is progressing slowly in his studies, but did you ever give the matter proper thought as to the cause? Perhaps your child is only needing a word of encouragement to start his fount of inspiration, and that word, small

as it is, has often changed the lives of so many of us. It may be merely a kindly smile, but only those whose lives have been devoid of them and whose only inspiration has been gathered from their own humble efforts can ever realize their great importance as an aid, a genuine help. The teacher is your friend, your ally, but he needs your help in making the child that success which he wishes.

#### THE POETRY OF THE PEDAL.

BY FRANCIS LINCOLN.

VERY few students of this day employ the damper pedal solely as a means of increasing the tone. We all no doubt remember how, when we were little tots, we always put down this pedal at every crescendo sign. Did you ever stop to think of the poetry of the pedal? Paderewski was one of the first to show us how a study of the pedal could make the interpreters work more beautiful. It is said that he spends months at a time trying to discover new effects.

The damper pedal tones down the playing. It tends to blend in its own peculiar manner the whole tonal picture. It softens the melodic outlines and makes the harmonies more ethereal. For instance, take the Chopin Nocturne in G minor, Opus 37, No. 1, and turn to the middle passage. Now first play this, sustaining the top note of each chord and making the other notes staccato. This brings out the melody so as to impress it upon your memory. Now play the same passage as legato as possible, binding the chords one to another as well as possible with the fingers. Note how inefficient the fingers are to make these connections effectively. Now play the same passage with a syncopated pedaling—that is, put the pedal down after the beat or between the chords instead of pressing the pedal down with the chords. See how soft and smooth the effect is. Note the dreamy character that at once pervades the whole passage. I have even heard a famous pianist play this passage very softly with the pedal held down during the entire passage. The hammers struck the wires so lightly that the vibrations died out in a comparatively infinitesimal time and the effect was to shade one harmony into the next without making any of the certain discord which would have arisen had the chords been struck with force.

The great teacher, Kullak, used to give particular attention to the pedal, and when a pupil pedaled badly he was declared to be no pianist at all. No matter how great the pupil's finger dexterity might be Kullak was not satisfied unless the pedal dexterity was correspondingly great. He said, "The pedal draws a cloud like a veil, a deeply romantic dimness over the tone picture. The effect will be more certain if not applied too often. The 'cantilina' (singing melody) will thus sound grander and loftier, and therefore the pedal may be used most frequently in singing passages. If, however, the stretching power of the hand admits the omission of the pedal, the tone itself will gain a particular charm by its purity and clearness."

Dr. Mason in the last book of "Touch and Technique" devotes much space to an exposition of the method of pedaling approved by most of the great artists of the day. Friends of Dr. Mason knew what a master he was at the pedal. His one finger melody study upon "Home, Sweet Home" is one of the most ingenious and helpful exercises of the kind yet devised. In the thousand word introduction to this little piece, which is really a lesson with Dr. Mason on pedal study, the renowned teacher said: "It is not too much to say that the damper pedal is the very life and soul of the instrument, for in its absence or in case of its being out of order the most skillful virtuoso would be helpless and unable to produce genuinely musical effects." Then Dr. Mason goes on to show how it is possible to play "Home, Sweet Home" with an acceptable accompaniment entirely with one finger if the right damper pedaling is employed. It is safe to say that the student who makes a study of this little piece and employs it in his practice for a month or so will have a respect for the pedal and a skill in its employment that he could not have acquired by any other means.

"The office of Music is to warm and enliven the expression and idea of the poem; and above all, music ought to be, like poetry, and like all that is true, genuine and grand; simple and unaffected; it ought to be the exact, true and natural expression of feeling."—Gluck.



## HOW THE MASTERS WAITED AND WORKED FOR SUCCESS

Tales of Persistence and Patience that Paid in the End

By CARL G. SCHMIDT

ONE of the most frequently urged objections to the study of music is the woeful lack of financial success attending it.

Few men nowadays, however, are willing to make sacrifices for the sake of music, few have the strength and earnestness of purpose necessary for the accomplishment of great ends and fewer still have this end in view. This is the time when men of ideas, not ideals, are in demand, and yet what the world needs to-day in all its professional and business relationships is idealism. The man of affairs is prone to sneer at the idealist, since this busy world of ours and the spirit of the age demand money, strenuousness and deeds accomplished, yet the men who really accomplish most along these very lines are the men whose ideal of strength of will and purpose is the highest. He who proclaims himself the apostle of right and purity and lives up to his claims must be prepared to meet every description of railery and encounter unexpected defeat, still in the long run he will win and the world will be better because he has lived.

A musician needs determination and strength of character. He must not permit himself to be swerved from his purpose by any event, great or small. No one has ever yet accomplished his aim who has been influenced by the unjust criticisms of his generation. The man who is right and who knows he is right can well afford to stand the buffetting which every one is bound to receive who proclaims a hitherto unknown principle and adheres to it. Immediate success has very seldom been won, but it is equally certain that in time his work will receive recognition.

From a monetary standpoint then the outlook is not encouraging; but who are the men who have achieved eminence in any art? Are they those who sought personal financial success or those who forgot self in the great effort to give to the world something of their innermost thoughts and feelings? Those who had a message to deliver and who in spite of all opposition and the sneers of their fellow-countrymen continued to strive and work along their lines of thought until they had the satisfaction of seeing their work finished, if not universally recognized?

The efforts of such men as Berlioz, Wagner, Dvřák, Elgar, MacDowell, Paderewski and numerous others read like impossible histories, and yet we all know that these are men who have accomplished and whose work will influence music forever. How many among us would be willing to undergo disappointment, sorrow, yes and even hunger, for the sake of an ideal? How long would the average American labor at music if he had to forego food so that he could purchase music paper? How many men are willing to face defeat and ridicule, hoping against hope, watching each mail, striving, struggling, fearing, only to meet one cruel disappointment after another, until at last, like a battered ship, they lie crushed and to all appearances defeated?

Do we wonder that the men who have the mental and physical strength to overcome such obstacles really create and leave a legacy for all future? The story of their lives should prove a constant lesson for those who become disheartened and surrender their best simply because it makes life easier and adds to a temporary reputation.

### How Wagner Worked.

Richard Wagner was ridiculed and scoffed at by almost the entire musical press. Few critics ever had a kind word for him, he was compelled to compose light music, to even spend days at the drudgery of copying, and he made a miserable pittance by poorly paid newspaper articles. He was reduced to the extremity of pawning his goods to obtain enough money to purchase food. Men whom he often befriended had no kind word for him. And all because he would not compose music that was agreeable to the masses, something they could

easily understand. He was judged an egotist and the kindest word said for him was that he idealized, was not practical. The world had no use for him, still he did not despair; for months and years he labored on, perfecting every detail of his work, writing his own poetry and dreaming of the day when his fancies would become real and the world would recognize his greatness. His, too, was a gradual growth. "The Flying Dutchman" was the first of his efforts to mark a great advance in the operatic world. "Rienzi" was filled with scenic beauty and grand orchestral effects, although on a much larger scale than any opera heretofore attempted; it was in a line with the later successes of Weber and at once became very popular. In "The Flying Dutchman" he depicts his characters without regard to popular stage effects, the music and scenery is somber in character, the weird story of the Dutchman who was eventually saved through the redeeming power of true love called for no spectacular display, and the public stood aghast at the audacity of the man who dared to inflict anything so nearly true to life; they wished to be amused, not educated, and so the public and the critics universally condemned the work. But Wagner did not for that reason give up his ideal; instead he went right to work and composed other works. "Lohengrin," "Tannhauser," "Tristan," "The Nibelungen Ring," and "Parsifal" follow each other in succession, and with them came gradual recognition and success fairly wrung from the arms of an adverse world. The man who had starved and worried and then been driven from his country lived to see his ideal consummated and an enlightened public kneeling at the shrine of Bayreuth.

### Dvřák's Mission.

Dvřák has done more than any other man to call the attention of the world to the peculiar characteristics of Bohemian music. As a young man he was forced to abandon the study of music and work in a butcher shop and spend most valuable years in all kinds of drudgery. His first compositions were ridiculed. Every assistance was denied him. He even went hungry so as to purchase music paper or to attend a concert. But he kept on trying and finally found the correct way of expressing his thoughts.

People often imagine that men like Beethoven, Schumann, Berlioz, Dvřák, MacDowell and Elgar obtained all their facility in expressing thoughts through inspiration and had comparatively little studying to do. There never was a greater mistake. Beethoven wrote hundreds of exercises. He was not satisfied with a theme until he had written and rewritten it and it had become a thing of vitality and beauty. Imagine what time and thought he spent on his immortal symphonies. How incomplete to him his first sketch, and how brave to continue in spite of illness and continued deafness and disappointment! There is hardly a name in all the history of music which has earned a place for itself without enormous effort and untiring determination to succeed. These lives are open history anyone who wishes may read, and everyone interested in music should know of the trials and struggles of the men whose names are now familiar in the homes of culture throughout the world.

### The Talent for Hard Work.

The greatest talent in the world is the talent for hard work, incessant study, untiring zeal, unwavering sacrifice, and he who possesses these is in line for success.

It is not only the composer who has to struggle to obtain recognition, for few nowadays are striving for that goal, whereas many are endeavoring to attain fame through the concert stage; here again one needs untiring zeal and courage; years must be spent in serious preparation and often through failure success is eventually achieved.

It is said of Paderewski that he stopped teaching at the Strasburg Conservatory of Music and determined to try his future as a concert pianist because he was refused a raise in salary of ten dollars a month, that is from fifty to sixty dollars. It happened to be the good fortune of the writer to attend Paderewski's debut in Paris in the fall of 1889. About five hundred invitations were sent out by the firm of Erard Co. to musicians of Paris to attend a Pianoforte Recital to be given in Salle Erard by a Polish pianist named Paderewski; not more than three hundred attended that concert. I shall never forget the thin, pale, almost cadaverous looking young man who stepped upon the platform of that little hall. At first he awakened only an admiring interest, although everyone recognized the beauty of his tone coloring, but when he finished playing Beethoven's "Appassionata Sonata" the audience rose as one man and cheered themselves hoarse. Here at last was deserved recognition, and from that moment Paderewski's success was assured. The following week he played at one of the Lamoureux concerts to an audience of three thousand people, and the same scenes of excitement followed. His success is now world history, and he is probably one of the greatest pianists the world has ever seen, and he became so because he had the courage to throw over his employment and, secure in the knowledge of his art and earnest in his convictions, he went ahead and earned success.

Lillian Nordica traveled all through Europe singing to small audiences, renting her own halls, often not meeting expenses and yet gaining experience and fame until now she is ranked as one of the world's greatest dramatic sopranos.

Every artist of note has had some great upward struggle, but would they have succeeded if they had simply folded their hands and despaired or waited until success came their way? Never! The young student should remember that nothing worth while comes without effort. It is only those men who fight on and who hold themselves erect, unabashed at failure, who succeed.

It is worth while to go hungry if you can enforce your ideal. It is worth while to suffer defeat if you make that failure a stepping stone to success. It is worth while to be ridiculed if you are certain through years of preparation that you have a truth to proclaim, and, above all, forget the almighty dollar. Work on and on! Keep your ideal before you, and certain as night follows day just so certain will success eventually crown your efforts.

### HOW A MUSICAL NOTE-BOOK HELPS CHILDREN.

BY MARY SNYDER.

PUPILS very often have much difficulty in remembering what the musical terms and marks of expression mean. Young pupils as a rule have this great trouble.

I have often found, after very carefully explaining the time, marks of expression, value of various notes, of rests, etc., of a new selection that the pupil would forget all such careful explanations before his or her next lesson. This caused poor work on the part of the pupil and great discouragement to me.

The idea of note-books occurred, and have thus proved my salvation. I sent for a number of the neat little books with pencils attached. Each pupil was presented with one, and I impressed upon them the fact that these books were of great importance in so far as they were to be much used in the coming lessons and that they were not to be lost or misused.

Whenever there are occasions for explanations and definitions which so easily slip the child mind they are written in note-books to be taken home and studied.

At the end of each month I give an examination relating to the month's work in their note-books.

I have found that this plan works beautifully, for the children not only take pride in standing a good examination, but in trying to learn as many new terms as possible.

A few days ago I overheard one of my little girls say to another: "Oh, how much have you in your note-book? Mine is half-full, and I know them too, for teacher gave me 95 per cent. in my last examination."

Does that not show far more interest in the work than one could ever gain by mere "talk explanations?"



Prize Essay—Contest 1908

# Directing Our Pupils' Thoughts

By JULIA AUGUSTA PLUMB

[The author of this essay has devoted her life to music since her early childhood. She has had many well-known teachers and is now living in the Middle West, engaged in teaching and conducting a music school which bears her name. She has also been successful as a lecturer.]

PROBABLY the majority of pupils, in the course of their continued or fitful study, have received countless injunctions, ranging from gentlest coaxings to most exasperated commands to "go slowly." It is a safe estimate that hardly one of these pupils in two hundred has really done so.

On the other hand, many pupils have been put through a process intended as a speed hastener. "She's such a pusher," says a pupil in referring to a former teacher. "She would hum with me and beat time furiously, and she would even strike the notes for me. I couldn't stand it."

A very careful analysis of these two seemingly contrary conditions, namely, that of going too fast and that of going too slowly, reveals the fact that in both cases the fundamental difficulty is the same.

In the case of the too hasty pupil, perhaps the conscientious teacher, unwilling to trust to admonishment alone, has bound him to a rigid metronome tempo and then has found with surprise that there was no improvement. Had he investigated far enough he would probably have found that the practice had been done with a wandering mind. And just here is the point. It is not the slow practice which does the work. The slow practice is merely incidental to clear and conscious effort, which we call concentration.

Where a pupil is very slow and at every effort to increase the speed stumbles painfully, a little careful investigation of his thought processes always develops the fact that his mind is greatly confused. To hurry and to harry him only adds to the confusion. The more bewildered he becomes the slower he thinks.

If we find then that the errors both of too great rapidity and of too great hesitation arise from the same cause, namely, lack of clearness and directness of thought, it becomes our duty to get back of correcting the mistakes to directing the thought processes.

## Awakening a Sense of Responsibility.

Our first effort should be to awaken in the pupil his consciousness of his own responsibility for thinking straight. This one thing accomplished the goal may be said to be won. Teach him: "In studying this new piece you must pause after every motion to see that what you are going to do next is right in all particulars. Think: 'Notes, fingering, count, touch.' If you make any kind of mistake it is because you have gone faster than you could think clearly. Now, your fingers will not play correctly faster than your mind can think correctly. Velocity in playing is simply rapid thinking. I play faster than you because I can think faster. I can see far ahead and analyze and group the notes before I reach them, and I can direct my muscles so fast that I am unconscious of the directions I am giving. You must do these things one at a time yet. But you will find that when your thought has once traveled through all these details with absolute clearness, it will, at the next repetition, travel through the same details with far greater rapidity."

To insure ourselves that our pupils are thinking entirely to the point, we should frequently have them do their thinking aloud. For example, the pupil pauses before a note.

"Well, what are you thinking about?" the teacher asks.

"I'm thinking about that note."

"Now, tell me exactly *how* are you thinking about that note?"

The answer here may be very vague.

"Where is the note placed?" the teacher asks; and if the pupil's answer is unsatisfactory she continues to ply her questions until she has received the clear reply:

"It is on the third line above the treble staff."

"Now, what are the lines above the treble staff? You recited them for me a few minutes ago."

After a few such lessons the teacher generally finds that the pupil comes to his lesson with his notes clearly thought out.

We force the pupil to make use of whatever knowledge he has already gained if we lead him to discover his own mistakes. For instance, suppose that he strikes a false note.

"There is something wrong there," the teacher says.

A long pause. "I don't find anything the matter," he says.

"Well, because you don't find something the matter now is no reason you won't a minute from now."

He looks again, a long, long time. But the teacher waits. She has learned how to be patient.

"Well, I can't find it," he says at last.

"Now, let's see if you can't find it. What is the first thing you are to look at?"

"The notes."

"And which note first?"

"The lowest one."

"Have you counted them all up?"

"Yes."

"What is the next thing you are to look at?"

"The finger-marks."

"Name them."

"1, 2, 4, 5." (Naming from the bottom.)

"Did you have them right?"

"Yes."

"What do you think of next?"

"The count."

"And next?"

"The touch."

"Were they right?"

"Yes."

He looks at the teacher with the air of having completely convicted her. But notwithstanding his sense of injustice she begins over again.

"Now, are you sure the notes were right?"

"Yes," he says hopelessly, "I counted them all up."

"Well, let's see if you have thought of everything you should in regard to those notes. You say you have counted them up. You have, then, thought of their position on the staff. Now, is there anything else you should think of that might make any difference with those notes?"

After a protracted deliberation, he says doubtfully: "The sharps and flats?"

"The signature, yes. Well, have you played them all correctly according to the signature?"

"Yes. I flatted the B and the A."

"Is there anything else you should think of?"

"No."

"There is nothing which can change those notes but their position and the signature?"

"The accidentals in the measure—" he begins, and then his face lights up with the satisfaction of discovery.

"I should have played B *natural*," he laughs.

Time? Why, of course it takes time and a great deal of time. But it will not be necessary every lesson. The pupil will learn to solve such problems as these before he comes to the teacher.

If we consider things in a definite order we can see them faster than if we consider them indiscriminately. The average pupil takes a general view of a chord and then comes to detail only as the notes, by happen-so, take a recognized form in his consciousness. For instance, the chord is Bb, C, E, G. The G is probably seen first and perhaps the pupil gets hold of that at once. The Bb, being the note of next prominence, is then located. Time being now up and C and E being still nothing but a blur in his consciousness the pupil grabs a key or two in the center and goes ahead. No wonder he hesitates and fumbles over his chords!

To give him a definite order to follow have him learn to read every chord from the bottom, and, logically, have the bass precede the treble. Don't take it for granted he is thinking straight. See to it that he is. When he has his first little piece or

exercise with hands moving independently admonish him continually:

"Now, think your bass note, then your treble note; now, wait! think your next bass note and then your treble note."

If, having left hand C, and right hand E, he plays left hand E and right hand C, we have proof that he is not thinking to the point. It is well then to take some little exercise and have the notes spoken aloud, bass note first, treble note with the stroke of the keys.

Much time is saved if pupils are taught to observe all signatures before beginning a piece. To insure the observation some such form of recitation as this may be followed: "Bass clef, treble clef; two flats, Bb, Eb, scale, Bb; two-four time, two counts in a measure and a quarter note one count long."

## Mental Agility Necessary.

Sometimes even after the pupil has learned to think carefully he is still slow. Then we often find that his mind lingers on the note he has just played. A sure evidence of this is the striking over of a note. He must learn that when a chord has been struck his mind must leave it instantly. Study a passage with him, calling to him the instant one key is struck: "Now, look at your next bass note," and so on. He will be pleased at the alertness he will gain.

Often pupils have a habit of counting unthinkingly through measures of rests or passages of repetition and then coming to a dead stop before a chord at the end. This is a place to teach mental agility. As soon as the easy place is reached call the pupil's attention to the chord, saying: "Now you have three measures in which to be thinking ahead. Let me see how far you can think out what comes next." When he reaches the chord he plays it without hesitation.

If we will consider that what counts is not the number of pages we get over at a lesson, but that it is the amount to which we can stimulate the pupil's mental activity, we shall be able to say: "I have some pupils who are not very quick yet none of them stumble, because all of my pupils have learned how to think."

## BE YOURSELF.

BY CAROL SHERMAN.

CARL PHILLIP EMANUEL BACH, the son of the great John Sebastian Bach, suffered from the unfortunate position of being the son of a great man. That he achieved the position and celebrity he did was surprising when we remember the other children of his famous father who died in obscurity. That he could not be successful by imitating his father evidently became apparent to him at an early age for he said, "I was obliged to strike out a little path of my own, or people would never have been aware of my existence."

Pupils are always inclined to imitate. Some people imagine that imitation is a desirable form of instruction. Experience of ages proves that this is not the case. The imitator is never successful. The creator almost always is. Of course, in certain details imitation does play a small part. The voice teacher is obliged to give some model tones and the piano teacher must occasionally illustrate at the keyboard, but the reason why the pupils who study with great virtuosi are often less successful than those who study with men and women who make teaching, rather than concert playing, a profession is that the pupils of the virtuoso always ape the great player and never attempt to think for themselves.

The great painter, Rubens, had men who spent their time making copies of his great paintings, and these men became so expert that they could make copies that were to all intents and purposes exact counterfeits. These counterfeits were so good that they were accepted in European art galleries as genuine masterpieces of Rubens'. It has only been since a very recent date that they have been labeled "School of Rubens." Now, the unusual thing about this is, that with few exceptions these students of the famous Dutch master never achieved any more fame than that of having been permitted to make copies of his paintings.

How many piano students are nothing more than copyists, and how many bask in the light of some rusty virtuoso, imagining that by adulation and admiration they can step in the master's shoes?



## How to Play Chopin

By VLADIMIR DE PACHMANN

The Famous Chopin Specialist

THE necessary technique for playing Chopin could never be acquired by reading anything that I or another might write on the subject, but it is possible in an article like this to draw attention to noteworthy points in connection with specific pieces, and with this end in view I will run through a few of Chopin's works that are most familiar to amateurs.

The mazurkas I will dismiss in a few words. In them Chopin displays some of his most changeable moods. When playing them one seems to be dancing with, so to speak, the tears in one's eyes all the time, for there is often an underlying note of sadness throughout the theme. Occasionally they break off into utter gaiety and wild, inconsequent joy. Sadness and joy are, indeed, strangely mixed up in them.

### The Preludes.

The preludes are always popular both with players and with audiences, and this is not surprising, for with the exception of one or two weak ones, they are all of them exceptionally beautiful, interesting and characteristic. The first of them is in a style that reminds one very forcibly of Schumann. To play it is very refreshing, like a draught of cool spring water on a hot day, but the second is, I think, somewhat poor, and I remember that Liszt himself once told me he thought it a little weak. The third, though it has not a very high meaning, is a delightful little prelude. The melody is so smooth that it reminds me of oil floating on water, while a sort of zither accompaniment is running. The fourth, though more poetical than the second, would have been more attractive if written in the shape of a song for a lady's voice accompanied by a little harmonium. The fifth is one that is so difficult to properly interpret that one of the great pianists of the day once stated that he studied it for years before he ventured to play it in public. Number six could very well be played by a 'cello and violin, but it is possible on the piano to get more effect than could be got with the 'cello itself. A little curiosity is to be found in this prelude at the end of the fifth bar from the finish, when there comes a sort of trumpet call announcing the conclusion. The seventh is gay, the eighth an exercise, the ninth makes me think of returning after a funeral, and in the tenth Chopin seems to me to point at and imitate his master, Hummel.

Number eleven is a fine prelude. There is melody all the time, and at this point in the preludes we begin to get genuine Chopinism. But it should not be played *vivace*! It should be *allegro moderato*. Liszt thought this prelude was nonsense if played *vivace*. In the twelfth Prelude, again, there is a mistake very commonly made as to the manner of its playing. Besides being a great *tour de force*, this prelude is also exceedingly poetical. Now, if it is played *presto*, all the beautiful poetical meaning is lost, and it becomes a *tour de force*, only. If it is played *poco presto*, however, not only does it remain a *tour de force*, but all the poetry in it can be brought out.

I do not like the thirteenth Prelude. The fourteenth is all fun from beginning to end—a regular volcano of gaiety! The fifteenth is my favorite. It is the longest of the preludes, and reminds one of an impromptu. The sixteenth is my great favorite! It is *la plus grande tour de force* in Chopin. It is the most difficult of all the preludes technically, possibly excepting the nineteenth. In this case *presto* is not enough. It should be played *prestissimo*, or, better still, *vivacissimo*. Number seventeen was the favorite of Mme. Schumann and Rubinstein. It is very majestic, and in it Chopin introduces harmonies not previously found in other composers. The eighteenth is really a cadenza. In it Chopin never repeats himself. From beginning to end it is brilliant and interesting. Number nineteen is another one I am very fond of, but I think it the most difficult thing in the world to play.

The twentieth Prelude is a very beautiful one, but with the twenty-first I find fault—musical fault. I am quite sure that when he started to write this he meant to make it a ballade for the orchestra. Appar-

ently he failed to hit upon any second or third motive for succeeding movements, so he included it in the preludes. It is obviously written for first violin and two 'cellos, and it is not piano music at all. It is most poetical, I grant, but, emphatically it was not meant for the piano. This is no decision arrived at in a hurry, I assure you. I thought over this matter for thirty years before I dared to express this opinion!

In the twenty-second Prelude, Chopin created energetic modern octave play. It was the first prelude of its kind in the world. In the twenty-third Prelude pretty well all editions indicate short *legato* passages. Chopin never played such passages. He sometimes introduced a long *legato* passage, but never short ones of a few notes only. In the twenty-fourth the amateur would do well to remember that the whole beauty of this prelude is generally spoiled by the left-hand notes being banged. They should be *masqué* the whole time and should never be allowed to drown the right-hand.

So much for the preludes. They are very beautiful and are worthy of the closest study and pains, not with a view of perfecting any stereotyped manner of playing each one, but of discovering the various methods which may be employed to bring out their beauty. Half the attraction of a beautiful woman lies in the various dresses she wears. She may be in blue to-day, in gray to-morrow, and in pink the day after, and with every change she appears more beautiful. So it is with the preludes. Each has a large wardrobe of different dresses. Do not, then, always dress them in the same colors.

I have dealt at some length with the preludes because, while they are always popular with pianists, most players play them in an absolutely stereotyped and uninteresting manner which utterly hides all their beauties. The amateur, almost without exception, practices them through and through in order to become technically perfect as regards the actual playing of the written notes. He or she, as the case may be, thus produces an absolutely colorless study almost entirely without interest and quite devoid of meaning. We have all seen the outlined painting-books of which children are so fond. A drawing of some simple subject is given in outline, and the child, with its box of paints, sets to work to paint it. Chopin, and, indeed, all music, is one great painting-book full of outline drawings, and those who play the piano are the children who attempt to color them. As with children so with musicians, artistic instincts are lacking through want of training, or because the soul is entirely without the necessary germ of art. The result is that the pictures are seldom more than uninteresting daubs. The result may be symmetrical enough, but the colors do not blend, and offend instead of please. Some are merely sketches in sepia, lacking all brightness and beauty; others are in the hard black and white of crude contrast. But the real artist can make a beautiful picture out of quite an uninteresting subject by the careful choice and blending of his colors; he can even surround his subject with some subtle atmosphere all its own, until his work stands out by itself in comparison with the crude paintings of his fellows.

### Chopin Study Requires Deep Thought.

Perhaps more than any other composer, Chopin requires deep thought and study before any one of his outline drawings is attempted, for his nature was such that he created quite naturally particular effects of tone and color arrived at by none of his predecessors. These efforts cannot be merely copied from the works of anyone else, so that Chopin-playing becomes a special study in itself, requiring special training and special methods of interpretation. Of course, I do not mean to say that familiarity with the methods of other men is not of assistance, and the finest Chopin-players are those who have mastered all the beauties of other composers, since only by having so done will they be able to fully see and understand all the new and unusual beauties that exist in Chopin, and the immense gulf which divides him from the rest.

Personally, although the public for some reason regard me purely as a Chopin-player, owing to the fact that his works figure so prominently on my program through their being so prominent with the public, I can play all composers equally well; and it is this reason that makes Chopin's works so dear to me; for, knowing full well the beautiful thoughts expressed by them, I can appreciate how much, as a whole, Chopin's works are more beautiful than those of the other composers.

Practically every line he wrote is a line of perfect poetry. Even his most simple pieces are among the finest gems of our musical literature. Look at the etudes! Their worth does not lie in their merits from the point of view of musical construction, but in their immense poetical beauty. The very first one is among the harmonical wonders of the world. Yet this was written when he was but a youth of twenty! Whenever I play it, it always conjures up before my mind the picture of some exquisitely beautiful little child being bathed in a silver bath filled with milk and wine amid brightly-colored, richly-scented flowers! And almost every one of them brings some similar picture before me.

### Poetic Interpretation Imperative.

Yet with the etudes as with the preludes, each will be meaningless if properly interpreted. Many of the most beautiful pieces of poetry in literature would seem uninteresting and flat if read by a bad reciter. In the same way, a good reciter will make attractive a poem whose beauties are not so apparent. A fine painter will light up each little beauty in his pictures until the smallest detail is attractive and strikes the eye. It is only the mediocrity whose work is characterized by sameness and lack of interest. There must be no mediocrity in the playing of Chopin.

Chopin was the father of modern piano technique. He called upon all the resources of his instrument, and, seeing that the piano of to-day is so immeasurably improved from what it was in his time, there is every reason why the player of to-day should be able to obtain the same effect, or even better ones than Chopin did, with much less difficulty. For instance, I referred just now to the accentuation of one note in a chord, the rest of the notes being played so lightly as to resemble the sighing of the breeze through the strings. This effect must have been very difficult on the old pianos, but it can be easily accomplished on, say for instance, the Bechstein of to-day, which is the piano upon which I always play. Go to one of Godowsky's recitals and you will see to what height modern technique has come, for Godowsky is the king of the piano in this respect, and is unquestionably the finest exponent of technique in the world to-day. He owes his extraordinary powers partly to Chopin, who first showed what could be done in this direction, and partly to the modern piano, which makes possible so much more than Chopin could accomplish.

Present-day pianists, therefore, have everything in their favor. They have the finest brushes and the most beautiful outline drawings; all that they need acquire, then, is the musical insight which shall show them how to mix the pigments upon the palette and apply them most attractively upon the canvas.—*From The Strand.*

### STUDIO EXPERIENCE.

BY EVA HIGGINS MARSH.

"I wish you had been my first teacher" remarked a new pupil and in response to my query "Why" said:

"She didn't seem to care what I did. I suppose she taught me notes, but she never cared how I held my hands, or what fingering I used, or anything." How she asked this teacher to please correct her if she was fingering incorrectly, is the pathetic attempt of a child to find light. Many children recognize this "don't care" attitude but make it the excuse for carelessness on their part. Like begets like.

On the other hand many faithful teachers find it hard to teach the child to exact from himself the best of which he is capable. There must be continual correction, and constant impetus to get the work required. Then should we not teach something beside music for a lesson or two, a moral quality if you will, of doing one's best always, and for the sake of, not to-day or to-morrow, but all lessons for all time, for days and weeks to come.



# LETTERS FROM OUR READERS

PRACTICAL HINTS FROM WIDE-A-WAKE  
TEACHERS AND STUDENTS

## HOW I KEEP "THE ETUDE."

To the Editor of THE ETUDE:

To increase the usefulness of my ETUDES I have devised a means of binding them. The materials are plain white paper, which can be had at the printing office, or wall paper with the figured sides pasted together is a good substitute, trips of cotton or linen cloth for binding, strong thread and paste or prepared glue.

When about a year's numbers have collected I arrange them in their order in the form of a convenient sized book of six numbers.

The cover is cut in one piece from the white paper and a strip of cloth pasted on for binding.

The front is adorned with one of the best pictures from THE ETUDE covers and has the date and name, *Etude Music*, and the table of contents for the six numbers. I find it is very convenient to have this index on the outside.

The cover is put on by sewing through the middle of the book through the binding.

Thus, I have all my ETUDES in nice order and available for use. If I need music or written article it can be found in a few moments. The time spent in making the book is saved many times, not to mention the annoyance of looking through a stack of music every time you want one piece.

It is much easier to consult an encyclopedia than to look through a pile of magazines, and thus arranged my ETUDES are as easy to use, and often a good substitute for the encyclopedia I have not yet attained.

FANNIE GILBERT.

[EDITOR'S NOTE:—A durable ETUDE binder is manufactured expressly for our readers. This will hold twelve copies. It is neat, convenient and very desirable for any reader who desires a more permanent means of preserving THE ETUDE.]

## ABSURD DISCRIMINATION.

To the Editor of THE ETUDE:

In reading Mr. William Sherwood's comments in the July ETUDE, on "Commercialism in Musical Art," brings to mind another phase of the subject which recently came to my notice. A young teacher with high recommendations and a good record applied for a position at a conservatory in a small town in northern Georgia. She was notified that to fill the position one must have a foreign education.

Such nonsense as this, to be sure, keeps the walk warm for those who have the name of studying abroad, and without doubt adds to the thought of the idea that a premium should be placed on studying in Europe. It also causes those who are ruled by money to shorten the course of study in this country that they may sooner reach this supposed haven of musical erudition. So long as the conservatories and other molders of public opinion give preference to foreign trained teachers, just so long will American students flock to Europe.

Yours truly,

CLARENCE CHANDLER.

## FROM "THE LAND OF RAGTIME."

To the Editor of THE ETUDE:

I am one of the many music teachers of a South-western city, and find a great lack of musical culture among the majority of the citizens and even among some of the would-be teachers. I think your musical journal THE ETUDE so helpful to me I would like to try to place it in every musical home. This is the land of ragtime music; nearly every one seems to have "gone daft" on that class (what I call "dime novel" literature in music). Good, painstaking teachers who try to introduce the classics or raise the musical taste among the majority are only criticised as cranks or left with few pupils, while the teachers without conscience or knowledge wax fat teaching their "yellow" music and playing it in public. It always takes with the ignorant crowd.

The uncultured taste always seeks for the primitive colors both in music and dress. The untutored Indian much prefers the real calico dress to the black silk Lyons velvet.

In some of your early issues I wish you would speak editorially on this subject: The advantage to be gained by studying the classics in music as well as in literature.

The "Hurrah Boys" quickstep is considered very much prettier than any of Beethoven's, Mozart's, Wagner's, Schumann's, Chopin's, Mendelssohn's or the whole catalogue of the great masters' grandest compositions, etc., etc.

The people here have plenty of money to use for anything they want, and in the art of dress, entertaining, drawing and painting are far ahead of any place of its size in the East or Middle West. Their schools, too, are fully equal to the best; but musically we must take a back seat, even though we may hold first place in everything else.

Very sincerely,

MRS. M. G. KEEFER.

## THE PROPHET IN HIS OWN COUNTRY.

To the Editor of THE ETUDE:

Why is it that musicians in general think, study and write of composers and music belonging to past ages, and devote so little attention to the composers and music of our present era?

When I go to a concert my program is made up almost entirely of music written centuries ago. Have we no music of our own time worthy of a good share of space upon our concert programs? Even in THE ETUDE I have looked in vain for articles on some of the composers and musicians of the present time. There are many on the famous composers and musicians of the past, as Beethoven, Liszt, Mozart, Chopin, Haydn, etc.; articles on their lives, their works, their methods of teaching, and on almost everything which in any way ever touched them on their work. This merely goes to show, I think, that many musicians and music lovers of today give more consideration and study to music of the past (that is, music written in the past) than they do to music of the present.

Many people would say, if asked as to the reason for this preference for music of the past, "Why, the music of the present time can in no way compare with the music by Haydn, Mozart, Chopin or Beethoven or any of the famous composers. It is less beautiful and far less intellectual." But it seems to me that in this world of progress music must have had its share in the evolution of the world. For instance, in the times of our famous composers mentioned above, the pianoforte was not the instrument it is to-day, and it seems to me that the composer of to-day should be better able to write for an instrument whose powers he has heard and tested than the composer of long ago who had an instrument much inferior to the ones used to-day.

Should we not find more beauty and more intellectuality in much of the music of to-day if we studied it more and looked more keenly for its beauties? Many of the compositions of famous composers were not appreciated until many years after they were dead and men of later times had studied them with a view to finding all the beauty there was in them. Why may not this be true of the compositions written in our own time, or at least of some of them—that much of their beauty and intellectuality lies hidden because we have not searched long enough to find it? Why not let us appreciate the composers of our time as they deserve and not wait until they are dead and do not care for our appreciation?

I should like to read other people's opinions on the subject of the above and hope you will think my letter worth considering.

Yours sincerely,

A. HOOD.

"I wish I could inspire every friend of music, and great men in particular, with the same depth of sympathy and profound appreciation of Mozart's inimitable music that I myself feel and enjoy; then nations would vie with each other in the endeavor to possess such a jewel within their frontiers."—*Joseph Haydn* (December, 1787).

## LIVE HINTS FOR AMBITIOUS STUDENTS.

BY FRANCES M. H. COCKING.

LISTEN frequently to good orchestras or choruses; join one or other yourself if possible.

Remember that any knowledge of any branch of music is useful. It does not pay to be narrow-minded, even in music.

Always have a dictionary of musical terms handy, and never pass by a word of which you cannot accurately tell the meaning.

Miss no opportunity of reading new music.

Make it a rule to go to as many good concerts as possible; hear as many of the best soloists as you can. A recital by a good pianist is as beneficial as two or three lessons, if properly listened to. If you can find out beforehand the names of the pieces to be played and learn some of them, or at least read them through, your enjoyment will be twice as great, and the benefit gained will also be doubled. After the concert, play them again and try to remember all the little shades of expression and style which were put into the pianist's rendering—and then thoroughly study the piece which suits you best amongst them and add it to your repertoire.

Save all your spare pennies and make a collection of good bound music. It is astonishing how nice a library of classical music can be collected by buying one volume at a time. Try it and see. Such a library is always a pleasure to the musician, and to have all the classical works handy is a great help. Begin with a good edition of Beethoven's sonatas, then Mozart's sonatas (those models of form for the student), then get Bach's *Wohltemperirte Clavier* and Chopin's complete pianoforte works, and go on to Schubert, Schumann, Mendelssohn, Searlatti, etc. Some of these volumes are expensive, and it takes time to collect a library of this sort, but the writer has already quite a goodly number of books, and is still collecting and finds them most useful for reference; besides the fact that there is always something new to study and play.

Take Schumann's advice and "Do not miss an opportunity of practicing music in company with others; as, for example, in duets, trios, etc.; this gives you a flowing and elevated style of playing, and self-possession. Frequently accompany singers." There is no better practice. Let it be your ambition when accompanying to have the singer feel that you are so much one with the song that he can forget the accompanist altogether and be sure of support in the right places. If you have any voice at all and it is possible for you to have a few singing lessons, do so; if you sing yourself, you will be a much better accompanist, as you can feel more readily what is wanted by another singer.

Always read anything and everything connected with music. If you know the history of a musician's life, and the circumstances under which he wrote his music, you will play that music with much more taste and feeling.

Do not over-practice. Four hours a day are quite as much as you can give proper thought and attention to; afterwards your fingers begin to work "a la pianola"—quite mechanically, and what is playing without soul, even in practice hours?—*London Musical Herald*.

## EVADING DIFFICULTIES.

BY GEORGE ANDERSON.

EVERY once in a while we hear of some new short cut to musical success. The new method always indicates how difficulties may be avoided. The representatives of the method are at first usually very successful, then there comes a period in which the pupil begins to wonder whether he would not have been able to accomplish quite as much with his old methods if he had practiced with the same diligence that the enthusiasm of the new teacher has created.

Try as you may, you cannot avoid difficulty. The greatest masters are the ones who have worked the hardest to overcome difficulties. Because they have been limited in educational opportunities at times, is simply an indication that they have worked all the harder and longer. Wagner had comparatively little instruction, but he was a wonderful worker, and Mozart says, "People are mistaken if they think that I had no difficulty in mastering my art. No one has taken more trouble with studying composition than I. There is scarcely a single celebrated composer whom I did not earnestly study."



IMPORTANT MUSICAL ACTIVITIES  
ABROAD.

BY ARTHUR ELSON.

THE successful revival of Rameau's early opera, "Hippolyte et Aricie," has given rise to historical retrospects. In the days when it was brought out the orchestra consisted of one clavecin (early piano or spinet) 16 violins, 12 basses, 6 "parties" (for interior parts), 5 oboes, 5 "flutes," 4 bassoons, a trumpet, and a kettle-drum. The time was kept by beating on the floor with a cane, instead of wielding a baton. This custom, which had been in vogue some time, actually caused the death of Sully, a generation before Rameau flourished; for he pounded the cane on his gouty foot instead of on the floor, and inflicted a wound that caused blood poisoning. In later times the leader sat at the harpsichord, while the baton did not come into general use until near the beginning of the nineteenth century.

Although oratorios played a part, the early operas are really responsible for the development of the orchestra. The first one, Peri's "Euridice," (1600) had only harpsichord, guitar, viol da gamba, and theorbo (large lute). Eight years later, Monteverde's "Orfeo" employed 2 harpsichords, 2 bass viols, 10 tenor viols, one double harp, 2 small French violins, 2 wooden organs and a smaller "regal," 3 viol da gamba, 4 trombones, two wood trumpets (cornetti), a flute, and 3 muted trumpets.

The first step beyond this medley of instruments, played in unison or simple chords, was the gradual adoption of the string band, the violin type replacing the flatter viols. Then came the use of wind instruments in unison with the strings. This led to more varied effects, but it was left for Rameau to really systematize the use of the wood-wind in free parts. Then came the idea of using the wind instruments to alternate and contrast with the strings. Before this, if strings began a number, they had to complete it, any change (called "broken music") being against the strict rules. The use of wood-wind and brass, both to support and contrast with the strings, brought the orchestra into shape for Mozart and the classical period—the string quartet as at present, a wood-wind quartet of flute, oboe, clarinet and bassoon, and for brasses, horns and trumpets, all supported by the contrabass and reinforced by the kettle-drum. Such was Haydn's orchestra also, minus the clarinettes, and Beethoven's regular band, plus trombones.

With Bach we still find many of the old instruments in use—a high "violino piccolo," the viola d'amore with its extra steel strings for sympathetic vibration, the viol da gamba (leg viol), a small 'cello, and the lute. Among wind instruments he used the old straight flute (recorders), the rich oboe d'amore, the still deeper oboe di caccia, and many sizes of trombones. Many of these are decidedly attractive, and when the old music is revived on the old instruments, as is now done by Arnold Dolmetsch and others, the effect is most pleasing.

## Composers as Critics.

In the *Monthly Musical Record* we find a brief paragraph on composers as critics. The subject is tempting; it is suggestive of the excitements of a Donnybrook fair, or the celebrated debate between the pot and the kettle as to whether the color line should be drawn.

Bach did little criticising; as father of a large family he was doubtless kept busy receiving criticisms rather than giving them. We find Handel, however, paying his respects to Gluck, on the latter's London trip, by saying that the newcomer knew no more of counterpoint than his cook. But it may be remembered that Handel's cook was a composer. Later on Handel dealt a few solar plexus blows to his rival Buononcini; while across the channel Gluck performed similar evolutions with Piccini. Haydn, teaching Beethoven at twenty cents an hour, grew sarcastic over the latter's musical independence, and called him "The Great Mogul." Beethoven, by his bold and free use of the instruments, became a target for the wit and satire of Weber, and could only shake his fist and swear in return.

Schumann, as founder of the *Neue Zeitschrift für Musik*, made criticism a part of his profession. Usually a composer is too biased by his own style to be a good critic, but Schumann showed a breadth of vision and a sympathetic insight that deserve all praise. It was he who gave enthusiastic encourage-

ment to the youthful Brahms, speaking of his sonatas as "veiled symphonies." Wagner, too, indulged in much criticism, usually of the fault-finding variety. His attack on Meyerbeer, though correct, might have been left unwritten, in view of the latter's benefits to him. Wagner has been rated as hostile to Mendelssohn also, but in reality he delighted in hearing that composer's "Hebrides" overture. In France, Bruneau at present heads the list of composer-critics, not only for his good judgment, but because of the honesty and manliness of his character. The brilliant, though sometimes partisan, critiques of Berlioz are historic.

## Siegfried Wagner and Modern Music.

Siegfried Wagner now also comes out in the rôle of critic, if the recent letter by him, quoted in the *Signal*, is correctly reported. He goes on record as sneering most decidedly at the German composers of to-day for their futile and bombastic attempts to imitate the grandiose vein of his father's great works. This condemnation is rather too general, in the first place, but even if wholly true, it comes with a bad grace from one who has tried to repeat the paternal successes—and failed. In one of the Munich Carnival processions, the composer of "Der Bärenhäuter" was delicately caricatured as a man in a bear-skin, striving to reach a laurel wreath that was always pulled beyond his grasp. This described the situation exactly. Now, after four trials for the larger style, he turns aside, and says that his next work will be in the frankly popular style of Nicolai. Let us hope it will prove as fresh and gay as "The Merry Wives of Windsor;" and let us hope, also, that the composer did not intend the letter for publication.

Among the novelties to be heard at the Berlin Opera House, in the coming season, is Leo Blech's comedy, "Versiegelt." As it has only one act, Lapiere's "Habanera" will probably be imported to fill out the evening. Goldmark's "Götz" is being remodeled, and his "Winter's Tale" will probably appear also. Schjelderup's "Frühlingnacht" proved rather tempestuous, for two lovers who are forced to part decide to die instead. Götz's "Zierpuppen" is a one-act adaptation of "Les Precieuses Ridicules," while Dorn's "Schöne Müllerin" makes a pretty pastoral.

In the depths of a potash mine near Stassfurt a concert hall has now been cut out. This leads a German paper to ask where we may take refuge in future, and whether our airships will soon be invaded by orchestras.

In Italy, Leoncavallo is finishing two new works, "Maia" and "Camicia Rossa," while Santonocito, a Sicilian, has won a success at Venice with "La Coccarda." In Bohemia, Josef Suk's symphony "Israel" has won a prize from the Academy of Arts and Sciences. Rimsky-Korsakoff's opera, "Sadko," will probably be put on at Paris, while a suite from his "Christmas Eve Revels" is to be heard at Sheffield.

In France, Février's "Monna Vanna" is held up because Maeterlinck refuses to let the Opéra use his text unless the prima donna of his choice is employed. Maeterlinck is evidently of a pugnacious disposition. It is not many years since he was reviling Debussy for making some necessary alterations in setting "Pelleas et Melisande." When that composer shortened one or two scenes, for stage purposes, the enraged author said he would wash his hands of such jargon. But let us not blame Maeterlinck too much for objecting to "cuts;" since sometimes, in his works, there are places where even the author's version seems to have too few words to make sense.

Novelties for Queen's Hall are a symphony by Balfour Gardiner, a 'cello concerto by Percy H. Niles, another for piano by York Bowen, "A Village Suite" by Luard Selby, a prelude to "Agamemnon" by W. H. Bell, and two orchestral pieces, "Age and Youth," by Dr. Herbert Brewer. Granville Bantock's three-part "Rubaiyat" receives the high praise that is always won by his marked originality. Ethel Smyth's "Wreckers" comes in for decidedly adverse criticism, because of its lurid libretto. Cole-ridge-Taylor is at work on incidental music for a production of "Faust." It was doubtless a new reporter, on a London paper, who described the partial unroofing of a cathedral in a storm, and added that the rain filled the organ pipes. Possibly he reasoned that they were *stopped* pipes! This is probably the cathedral where the guide stated that the organ was "run by hydraulic water!"

## HOW TO LEARN QUICKLY.

BY MADAME A. PUPIN.

MANY piano students complain that it takes such a long time to practice a piece so that it can be played passably. They say that it is discouraging to work so long on a piece that they get sick of it, and therefore they seldom play a piece satisfactorily.

A great many students practice into their music from the beginning errors of different kinds uncertain fingering, false notes, inexact and un-uniform technique and other things which are as stumbling blocks and prevent the perfecting of a piece.

Those who have had a rigid finger drill and have acquired a positive technique, do not have the difficulty that those do who undertake to learn pieces which require what they have not had—a drill which equalizes the fingers.

To attempt to learn a piece by playing it through from beginning to end would be about as difficult as trying to learn a chapter of the Proverbs of Solomon by reading the chapter through from beginning to end.

It would be well if students would condescend to practice as an artist does. He takes a short passage—one or two measures—and practices it with one hand. The first thing he aims at is to play it with perfect exactness. He watches his fingers carefully to see that they play exactly the same way each time. When he has succeeded in making them, by his will and by his careful watching, play exactly the same way each time, he continues to repeat the passage until the fingers do it of their own accord. This may be accomplished in twenty, forty or sixty repetitions.

The average student shudders at the idea of such practice, but the artist has attained to-day, in sixty repetitions, what the average student does not gain in six months' practice, because the average student does not insist on certainty in her practice, and has never been willing to repeat a passage right often enough to make it a habit.

## The Love of Practice.

Artists are not in such a hurry as some amateurs, or as most students, to hear how the piece is going to sound. They love to practice in this careful way, for they know the time will come when they can say, "Fingers, I want you to play this piece and I am going to listen." Then the fingers play without any direction, and the artist puts whatever expression he desires into the piece.

The artist practices short passages, each hand separately and then together; he aims first at absolute certainty and repeats till the fingers execute the passage of themselves.

The secret then seems to be to make the first day's practice tell, to see something accomplished and know that by this kind of practice the next day will show an advance, and each succeeding day will put the student so much ahead.

Beginners should also practice in this way. I once heard a lady—said to be a fine teacher—give a lesson. It was something like this:

"Emma, why do you always make the same mistake in the same place? Emma, don't you know better than to put that finger there? Now, Emma, you have made that mistake again. Have you really practiced this piece? I don't see how you are going to play it in the musicale next week!" and so on for half an hour. What Emma was trying to do was to read a piece, both hands together, a piece that was too difficult for her. She had not got to the stage of practice, neither had she been told how to practice. How I wanted that teacher to go away and let me make it easy for the unhappy Emma to learn, at least, three lines of that piece that afternoon! By that time she would have learned how to study the rest.

I should have made her play the first measure and first note of next measure four, eight or twelve times with right hand alone, until it was as easy to do as saying A B C D. Then second measure, ending on first note of third, the same way; and so continuing for perhaps sixteen measures. Then we would take up the left hand part and memorize it. I would tell her to practice thus for two days before putting the hands together.

If beginners and other students would see themselves doing something, practice would be a delight; and if artists are willing to practice short passages slowly and carefully, why should not young students be willing to do the same?





## The Teachers' Round Table

CONDUCTED BY N. J. COREY

The Teachers' Round Table is "The Etude's" Department of Advice for Teachers. If you have any vexing problem in your daily work write to the Teachers' Round Table, and if we feel that your question demands an answer that will be of interest to our readers we will be glad to print your questions and the answer

### Individual Responsibility.

"I would like to see discussed by teachers the question—Can teachers give a lesson while reading a book or newspaper, making out accounts, or otherwise occupying themselves, and give the needed attention to the pupil at the piano? I have had just such a teacher, and sometimes when I would turn to ask him a question the blank look of inquiry on his face would betray the fact that he knew nothing of what I was doing. And yet he was reputed to be an artist teacher. I one day passed the studio of a noted violin teacher, and although his most talented pupil was playing over his lesson, yet the teacher was reading a newspaper. Should not conscientious teachers give their undivided attention to a pupil?"

"Why cannot a rule be established enforcing silence upon an audience during a musical performance? I went a long distance to attend a May Festival, and a woman sat at my side who chattered incessantly with her companion throughout the concert, and I could see others doing the same about the hall. Silence is enforced in a public library, why not in a concert?"

There could hardly be two answers to your first question. It is not a question that can be settled through the columns of THE ETUDE, however. It is purely an individual matter between pupil and teacher. If I found that my teacher was not giving me his attention, I should cancel the agreement as to lessons a once. A pupil does not pay a teacher for his time in order that he can spend it in some other occupation. The time stipulated for belongs to the pupil and if the teacher is unable to give it where it belongs he should himself decline to receive the pupil. The teacher has no right to the time which another has paid for.

Silence should be enforced at a concert for the protection of those who wish to listen. It is a great mystery why people should pay for seats in which to visit in a public place, when they could do that visiting in their own homes at no cost to themselves. It is also one of the curiosities of human experience that many people go to a concert, talk throughout the performance and then really believe that they have heard the music. This question should be argued locally, however, for no reader of THE ETUDE would ever talk during a musical performance.

### Children Beginning.

"Will you kindly inform me how to start teaching young children to play the piano: what to teach them the first few lessons, and what method would you advise me to use?"

Beginners should first be taught how to make correct finger motions. This can best be done upon a table. If you can keep your pupils for three or four weeks practicing preliminary exercises in this way, it will be much to their advantage. The fingers should first be thoroughly drilled in making the up and down motions, beginning very slowly (and the word "slowly" should be apprehended about four times slower than is usually the case), and in order to bring this about the teacher should insist on from two to four counts being made on each up motion and the same on down motions. The number of counts can be reduced, finally adding two or more motions to each count, as facility is gained. If you take the pupil immediately to the keyboard, the attention will be entirely devoted to the sound produced, and to deciphering the notes, and it will be almost impossible to induce him to observe whether he is making the correct motions with his fingers, or indeed any motions whatever. But if he learns the motions first, the whole matter is much simplified.

Then take up the "First Steps in Pianoforte Study," compiled by Presser. Work into this very gradually and thoroughly, leaving no point until it is understood, and the exercises and pieces can be played. It is a most excellent drill to have the pupil learn them by heart, and after they are committed to memory let him fix his mind on playing them with the correct motions. A pupil can often learn more about making proper motions after a piece is committed than at any other time. Such practice conduces very materially to freedom and flexibility.

When a pupil is first learning a piece or etude, there is great danger of a condition of constraint in the hand, which condition can only be overcome after the piece is learned. After your pupil has progressed a little, the interest may be awakened by giving little pieces in sheet music. Do not give too many at first, however, but let the little mind think it is something very special, permitted because of good work in the book. This will carry you through the first season's work.

### Self-Instruction.

"I have been trying for years to learn to play the piano, using different methods, but with little success. I am thinking of using Mathews' Standard Graded Course for a final effort, with the graded pieces for supplementary work. I do not care to take up theoretical work, but simply wish to learn to read fairly well at sight. Will the above course meet my requirements? Will I need Mason's 'Touch and Technique,' in addition to the above? Will I need Czerny or Köhler velocity studies in order to reach the fourth grade?"

The foregoing letter would lead one to infer that you are trying to learn to play without the assistance of a teacher, as a teacher would assign your exercises and pieces in accordance with your needs. Your suggested program is a good one, but I fear lest the cause of your lack of success is due to your practice being done in a faulty manner, and I can only recommend that you employ the best teacher at your command, at least until you find out if there is anything wrong in your method of practice, application of principles, selection of exercises, etudes and pieces, or use of your hands and fingers. If a teacher is out of the question, I should suggest that you give the very closest and most analytical attention to the principles laid down in Mason's "Touch and Technique." You will certainly need to practice scales, arpeggios and other exercises, and you can do no better than to try to follow Mason's directions most faithfully. The trouble with most pupils who try to teach themselves, aside from failing to completely understand principles, is that they go too rapidly from one exercise to another. They are very likely to try and skim over in a few months what was intended to be material for years of practice. Take a certain series of exercises and practice them with the metronome, but do not attempt to reach the indicated speed. Then return to the same set after a few months, and see how much nearer you can approximate the required speed. Try what this will do for you. The Czerny Studies selected by Liebling will provide you with all the velocity studies you will need.

### Fingering Arpeggios.

"What is your opinion of the advisability of allowing children to play the arpeggios of C, G, etc., with the fingering 5, 3, 2, 1, for the left hand, instead of 5, 4, 2, 1. I find that almost all my pupils have great difficulty in learning the latter fingering, and in spite of careful instruction, cling to the first, because, as they say, "It was too hard that way." They simply will not practice them as they ought to, and usually are able to play all the arpeggios with sharps or flats, where the third finger is used instead of the fourth. In the left hand, long before they are able to play the arpeggios of C, or G, with the correct fingering. Would you allow them to follow their own inclination, or insist on the correct fingering?"

I should certainly insist upon the correct fingering. The arpeggio problem is very much simplified in the long run by using the same fingering for all keys. Unless pupils learn this in the beginning, they will experience unlimited inconvenience later in their study. The fact that a certain fingering is "too hard" for an inexperienced student should carry no weight with a teacher who has learned through years of experience what is best. You should try and make your young pupils realize that they have been sent to you because you know what is best for their advancement and the manner in which it should be practiced. Have you not frequently noticed that the fingerings that seem to be the most "natural" and the "easiest" for pupils, fingerings

that they will sometimes insist on clinging to month after month, are often inconceivably awkward and unnatural? You should surely insist on your pupils doing what you know is right. That should be the reason why you are employed.

### Speed.

"How can I learn to play faster and more evenly? The best answer I have been able to get for this is more practice, but it does not seem to hold good in my case."

A better answer would be, look to the manner in which you practice. You need, first, plenty of slow practice. Practice the progressive trill with each pair of fingers, 1, 2—2, 3 3 4 and 4, 5, with the metronome. Set the metronome at 60 to begin with. Play one, two, four and eight notes on a beat, gradually advancing the metronome notch by notch as more facility is gained. This is on the assumption that you are using correct finger motions for if you are not your work will do little for you. Treat the scales in the same manner. If you find it impossible to play eight notes on a beat, omit the eighth note form, and work up the four note form until a speed is reached that will be equivalent. Then use the various forms indicated in Mason's "Touch and Technique." The same treatment may be applied to your velocity etudes, and, in a measure to your pieces that is, such as call for rapid execution.

### Indistinctness.

"How shall I correct the habit of playing indistinctly? I have a pupil who does this constantly. I have used Mason's Touch and Technique, Stannaty's Melody and Technique and Duvernoy's studies, besides pieces. I always insist on slow practice and correct fingering. Am I wrong, and if so what shall I do?"

Are you sure that your pupil is using a correct finger touch? Everything depends upon this. Devise accentual treatment for all finger passage work in etudes and pieces. Practice with a strong accent on every other note. Exaggerate the accents for a time. When the piece or etude is learned, drop the unnecessary accents, but insist on the measure accents, and those for the grouped notes in passage work, being made very distinctly. Indistinctness sometimes comes from sluggish or lazy motions of the fingers, in which case the entire physical system of the pupil may need reorganizing.

### Necessity of Technic.

"I am a newcomer in these columns, but as I have had so much help from the department, I would like to ask for a little advice. I am a young teacher of the piano and have a pupil who is only able to take a lesson every two weeks, as she is employed during the day and can only practice in the evening. She says she only wants to learn to play pieces. I have been giving her Köhler's 'First Studies for the Piano' and a few pieces, but she will not practice the Köhler, her only excuse being that she does not like them. And yet she must acquire technic in order to play the piano. Would you advise that I substitute something else for the Köhler?"

The Köhler Studies are most excellent, and ought to serve your purpose admirably. However, you might find it easier to interest your student by substituting the Standard Graded Course, as there is much more variety in the exercises. I would give her very short lessons from the etudes, however, and try to induce her to learn them thoroughly, and at the same time convince her if possible that she will be able to learn her pieces much more quickly if she increases her technic. In selecting her pieces, try and find those that will embody technical principles and at the same time please her.

### A Good Ear.

"I have a girl of nine years who can name any tone on the keyboard of the piano, with the exception of the last three at the top and bottom. I have not trained her, but discovered this accidentally. Would this indicate that she had extraordinary talent. I am an old music teacher myself, but until the past four years most of my pupils have been organ students, and previous to that time I had not given the piano any special attention. I would rather continue teaching her myself, than trust her to another teacher, and yet I am sometimes in doubt as to whether I am giving her the instruction she really needs. Could you advise me as to whether it would be wiser to employ a competent teacher? I wish her to have a thorough musical education."

Your child without question has an extraordinary musical ear, but whether this indicates that she will have unusual finger facility at the piano can only be determined by experience. If you are not conversant with the demands of modern scientific piano training, not having had the advantage of such a training yourself, and you wish your daughter to be able to compete with those who have had such training, I would advise that you put your daughter in the



care of a teacher whom you know is thoroughly competent. Do not select such teacher on mere hearsay, however, as is the common American custom, but take every pains to find out the exact ability and standing of the teacher. In other words, keep her in your own care, unless you are absolutely certain you can put her with someone who is far more experienced in modern piano work than you are yourself.

### Pronunciation of Foreign Words.

"Having found many helpful suggestions in THE ROYAL TABLE I write in regard to a point that has been troubling several of us. We find it difficult to gain information as to the correct pronunciation of the names of pieces, and also of musical composers. The pieces under discussion at present are 'Les Etolles D'or' and 'L'Avant Garde,' by Streabog. Is there any book that will give information along this line? We would like a good dictionary of musical terms."

The first title is pronounced as if it were spelled, Lays A-twal Dor, the first A in the second word having the same sound as in "Lays." The second title, La-vaunt Gard, the first A as in father, and the T in vaunt silent. The best book for you to get is Musical Dictionary, by Hugh A. Clarke. It has much supplementary information in regard to the pronunciation of musical words which will be useful for you.

### Forgery of Beethoven's Name.

"A.—Did Beethoven compose much easy music like the charming waltz 'La Douleur,' in F minor; 'Farewell to the Piano,' 'Webster's Funeral March,' etc. If so, where can a complete list be found?"  
"B.—What is the 'vigorous little sonata in F minor from the Bonn days,' referred to by Mathews in an article on Beethoven? I cannot find it in any catalogue and should like to get it."

All the compositions referred to in the first question are forgeries. Beethoven did not compose them. Their authorship has been attributed to Reissiger, although this is uncertain. They were gotten out in the heyday of Beethoven's popularity by some enterprising publisher possessing more greed than honesty. How could Beethoven, the German, who died in 1827, be likely to write the funeral march of the American who died in 1852? The sonata referred to is the familiar Opus. 2, No. 1.

### A Phrasing Sign.

"Should keys be struck twice when the same tone is indicated, for instance, as follows:



when there is a dot over the last of two notes which are apparently tied?"

As a general rule the ties in the foregoing examples should be interpreted as phrasing signs, in which case the second note would receive a stroke, although there are exceptions which can only be determined by the context. The first example is sometimes included as one of the parts, or voices, in a chord, the dot then indicating that the second note is to be released promptly with the other notes of the chord. In the case of the second example, there would always be a stroke.

### A Poor Timist.

"I am taking lessons on the piano and can succeed very well in getting the notes, but cannot understand the time. My teacher has explained it to me several times, and I can play a piece after I have heard it, but I can neither understand the time nor count while playing. Can you give me any advice on the subject, or suggest a book that will help me?"

Get a copy of "Gibbon's Catechism of Music," and make a thorough study of the elements of music. Do not leave one question until you are sure you understand it. Make a special study of the questions on time. Then get a copy of "Studies in Musical Rhythm," by Edgar L. Justus, and practice them until you have thoroughly assimilated the principles. These are so constructed that you can tap them out on the table with a pencil. I think you will find that these will help you over your difficulties.

### Staccato.

"Will you please tell me when to use the finger staccato and when the wrist staccato? Also when to use the finger elastic and when the mild staccato touch?"

"Should young pupils beginning to play chords be taught to use the down-arm touch entirely?"

These questions are too comprehensive to be answered briefly. But in general, use the finger staccato in rapid passages that are marked staccato, and which otherwise would be played with legato finger touch. Use the wrist staccato in octaves and light chord work that is to be played rapidly. Use the finger elastic when of two notes slurred together.

the second is to be played staccato. Mild staccato touch is used when a less degree of staccato is indicated. The down arm touch is the best to teach beginners for chords at first, although the other touches will have to follow soon. A knowledge of the correct form of touch to be used in all cases can only be acquired by a thorough and systematic musical education and experience. Modern piano playing is so complicated a process that it is impossible to make a categorical list of touches that can be made applicable to all cases.

### THE MUSICAL MAGAZINE AND THE VILLAGE STUDENT.

BY ADDA L. NICHOLS.

To the village student of music there is no other single source of information of as great value as the musical magazine. Usually the village teacher, at her best, is a talented and conscientious beginner. Without experience in teaching, without breadth of knowledge, her instruction must necessarily omit many of the essentials of thorough training, even though she imparts most carefully that which she possesses.

Doubtless there are occasional country communities with resident musicians of liberal education and artistic ability. But that state of affairs, as well as the audience of finely discriminating musical taste, is an exceptional condition in the small village and not to be considered under this heading.

The average village pupil responds nobly to his teaching. Often a child of parents who must make sacrifices in order that he may be taught, he understands the circumstances and appreciates them by intelligent, faithful application.

Neither teacher nor pupil is to blame, generally, that his development is narrow and one-sided. She teaches what she knows and he learns what he sees to learn, but both are probably blind and deaf musically; more often the latter, although few young teachers realize the helpfulness of the printed page, and so ignore it.

The deafness is still more excusable, for frequently the only available supply of musical interpretation is "the band" struggling with execrable marches and two-steps, and the church choirs shouting out gospel songs. As for the pianists, they are praised or blamed wholly for their agility or lack of it, upon the supposition that the higher the rate of speed the greater the excellence of the performance. Is it surprising that technique, and senseless technique only, is the standard of merit in such environment?

Little theory, less of history, still less of real music, reaches the village aspirant by the way of teaching or hearing.

Imagine the advent of an up-to-date musical magazine into this stunted growth of one-sided achievement. What an amazing difference is offered to the student from the dead level of speed practice and tum-i-tum tune! Charming written biographies of great men who are dimly recognized as the originals of names on the first page of half-comprehended studies. Introductions to the great contemporaneous musicians, with programs showing the style of music those worthy of the name delight to play. Items telling the progress of the musical world, familiarizing the student with the methods and accomplishment of instructors and schools. All these are to be found there, but still better are printed suggestions from the greatest teachers of the land, careful teaching that can be preserved and referred to as often as required.

It is as impossible for any but the experienced to appreciate the worth of such instruction as it is for those who have never known hunger to appreciate wholesome food. To illustrate:

### A Real Case.

Thirty years ago a village maid (taught by a lady who was graduated from a reputable conservatory, without ever having discovered the meaning of music) learned Mendelssohn's "Spring Song." She read it accurately, played it smoothly, to the entire satisfaction of her precise and methodical teacher, and hated it with all the intensity of her sixteen years. Then a musical magazine came to her notice—a mere germ compared with the product of to-day—and she read the words of a well-known teacher: "The 'Spring Song' must rejoice. It is the spirit of freedom escaping the bondage of winter."

What a revelation! Leaving the animate words to lie ignominiously upon the floor, she ran to the piano. Beginning to practice, there came, little by

little, through her finger tips, the bursting of the buds, the ripple of the ice-freed stream, bird carols, whispering breezes, and over all the sensuous warmth and delight of burgeoning nature.

It was heaven, the awakening of her dormant musical soul. Without other lessons there gradually crept into her inner consciousness a mysterious sense of the place of tone; a realization of the fact that speed, while necessary, and admirable if correct, must ever be subservient to tone. In short, she learned from that one brief sentence that in the soul of the music dwells its beauty, and that the quality of that subtle, illuminating spirit which it possesses determines the worth of a composition.

In this twentieth century the written wisdom of musical masters, expensive teachers, is easily brought by the magazine to the student's observation. The earnest, conscientious village teacher would do well to require with each lesson a synopsis of one of those helpful articles, thus insuring thorough reading.

### The Homemakers' Music.

But not alone to the beginner is the musical magazine of value. Think of the vast army of housewives who have "given up" their music. Drudgery hardens and stiffens the fingers. Cooking, cleaning, sewing, social duties, caring for little ones, are inexorable in their demands upon time and strength. However, her auditors expect her to play as well as formerly or not at all. Naturally she shrinks from an imperfect performance, yet despairs of finding leisure for remedying it. Worse than all else, in the matter of musical appreciation she is often alone. What wonder that she becomes musically atrophied!

To such as she, suffering the extinguishment of a beautiful, white light upon the pathway of life, the magazine comes with vivifying impetus. To merely read over the pages of well-edited music is reviving, even though the fingers refuse to do her bidding in the old supple, responsive way, and notes have grown strange from long neglect. Again, between the covers of this abetting minister she finds the old, familiar spur to aspiration. She plans, arranges for and finally wrests a wee bit of time from the crowded day to devote to her almost lost art. Does she grow discouraged at the slow progress, a new number, arriving at the moment of decision, with its delightful suggestion and restful harmonies, urges her on to greater effort.

### The Mother's Mission.

During the past winter one of these house-mothers, with ten minutes' daily practice, learned Liszt's arrangement of "Elsa's Dream," besides reviewing some of her old pieces. Her object was her own pleasure and improvement. Her reward came as a surprise when she heard her little children comparing and intelligently criticising inferior music. She knew that her playing had been their only opportunity to become acquainted with the really good. Had not the music appeared upon the pages of the magazine, she would have had no thought of learning it. The influence of that one number upon her family, with its educating and refining effects, can be estimated only by time.

The dweller in the midst of musical surroundings can scarcely understand the good to be derived from this source in localities remote from musical centers. It must serve in the place of concert, choral society, historical library, and to augment the various branches of teaching, technical or theoretical, by the printed page. That it accomplishes all these to a respectable degree many a country pupil can prove, and that, too, to the shame of his more fortunate city rival.

"No one strives truly but at last  
Is recompensed for all the past;  
Nor shall the gulping desert blast."

So, eager student, get the best teacher procurable first, then read, read, read, with eyes, with mind, and with fingers. There is ever a way open for you who will to attain, and the musical magazine brings much of the world's best to your very doors. When you have exhausted the possibilities of such endeavor, as sure as the earth moves, a better way can be found waiting to receive you.

"I HAVE felt that my chief endeavor should be to obtain simplicity, and consequently I have avoided making a parade of difficulties at the cost of clearness. I have set no value on novelty as such, unless naturally suggested by the situation and suited to the expression; in fact there is no rule which I have not felt bound to sacrifice for the sake of effect."  
—Christoph Willibald Gluck.



# "SELF-HELP" HINTS ON "ETUDE" MUSIC

PRACTICAL EXPLANATORY NOTES FOR AMBITIOUS, PROGRESSIVE TEACHERS AND STUDENTS

By PRESTON WARE OREM

## FARANDOLE—RAOUL PUGNO.

The "Farandole" is the national dance of Provence. The word is probably derived from the Spanish, *Farandula* meaning a company of strolling entertainers. The dance itself is supposed to be of Greek origin, a direct descendant of the "Cranes' Dance" invented by Theseus to celebrate his escape from the Labyrinth. As danced in the south of France the "Farandole" consists of a file of young people, led by a bachelor, holding hands or joined by ribbons, preceded by musicians playing upon the flageolet and tambourine. As the dance proceeds through the streets the number of participants is constantly augmented. Under the direction of the leader various figures are formed. The music is always in 6-8 time, heavily accented. This dance form has been introduced into various operas and ballets. Pugno's vivid idealization of it into a brilliant pianoforte solo is one of the best examples of the employment of its rhythm and general character in modern composition. It is a charming and vivacious work, full of color. Raoul Pugno (born 1852) is one of the best-known contemporary French pianists. At present he is a professor in the Paris Conservatory. His playing is characterized by grace and refinement, coupled with a commanding technique. His compositions are full of originality, displaying true musicianship. The description of the dance furnishes a clue to the interpretation of the "Farandole." It must be played with vigor and dash, with strong color contrasts. Think of the sinuous line of dancers, the frantic evolutions; of the rattling of the tambourines interspersed with explosive strokes, of the squeaking flageolets and the strumming accompaniment suggesting guitars. This piece must be taken at a brisk pace, demanding chiefly the *non legato* touch in finger work. Note carefully all the marks of expression, the strong contrasts, paying particular attention to the dynamic signs. The pedal must be used somewhat sparingly and with discretion.

## L'ELEGANTE—P. WACHS.

In another column will be found a portrait and biography of Paul Wachs, together with a list of some of his important compositions. This talented Frenchman is one of the most able and popular of all composers of drawing-room music of the higher class. "L'Elegante" is a very fine specimen of his style. Although not really difficult to play, this piece is capable of much brilliancy of effect when well handled. This ability to produce striking and rich effects with moderate technical means is one of M. Wachs' strong points, being one of the chief requisites in the making of successful drawing-room pieces. Although this piece bears the sub-title *mazurka de salon*, in reality the characteristic mazurka rhythm asserts itself only in the second strain of the trio section in G flat. One of the chief distinctions between the waltz and the mazurka (both being in 3/4 time) lies in the fact that, whereas in the waltz the principal accent falls on the first beat of each measure, in the mazurka the accent inclines towards the second beat. This effect obtains only in the passage mentioned above. The first portion of the piece has more the style of a slow waltz or Tyrolean, a type much affected by composers of drawing-room music. The arpeggios of this portion must be played in a scintillating manner, with clear touch and rising and falling inflection; the pedal accurately employed will be of great assistance in this portion. In the trio the baritone melody of the left hand must be well sung, the bell-like effect of the right hand being duly subordinated. The spread chords accompanying the left hand melody should be played with what is known as the "wheel-touch," bringing the component members of the chord as close together as possible by means of a swift turn of the wrist. In this portion also the pedal plays an important part. Make the most of the characteristic mazurka strain contrasting with the *cantilena* of the left hand. This would make a very showy recital piece.

## CAPRICE ESPAGNOL—II. WEYTS.

This is another clever drawing-room piece founded on an idealized dance rhythm. In the case of this "Spanish Caprice" the rhythm is of the "bolero." The bolero is one of the Spanish national dances written in moderately quick 3/4 time, a distinctive feature being the pair of sixteenth notes so frequently occurring in the accompaniment on the second half of the first beat of the measure.

Another feature of the bolero is the use of castanets in the hands of the dancer to mark the rhythm. This piece must be played very steadily, at a rather moderate pace, with crisp accentuation. All the passages in sixteenth notes must be very distinctly enunciated. This piece is less difficult than Wachs' "L'Elegante," but it is likewise very brilliant in effect when well played. It will make a very useful third grade teaching piece.

## DANCE AT AVIGNON—L. OEHMLER.

This is a recent work by a well-known composer of educational pieces. It is a genial work, one of the composer's happiest inspirations. The familiar little verse printed below the title gives the clue to the writer's intentions. In addition a careful reading of the marks of expression will give the idea of music faintly heard in the distance, gradually growing louder as the listener approaches nearer, and again fainter and fainter as he passes by and away. This effect was very popular some years ago, as employed in pieces of the so-called "patrol" type. The open fifths in the left hand at the opening and close of the piece suggest the drone of bagpipes. This piece should be played in a sprightly manner, bearing in mind always the aforesaid *crescendo* and *decrescendo* effect. An excellent teaching or recital piece of the intermediate third grade.

## JOYFUL STRAINS—O. M. SCHOEBEL.

This is an early third grade teaching piece of considerable merit. Although not a mazurka it has occasional snatches in the mazurka rhythm, hence the composer's *tempo di mazurka* at the beginning of the piece. This piece will prove attractive to students from a melodic standpoint. As a teaching piece it embodies a number of useful features: running finger work in the right hand, grace notes, chords, accents, triplets, dotted notes. Mr. Schoebel, who is an American composer of ability and ideas, has not been previously represented in our *ETUDE* pages. "Joyful Strains" is one of his most recent works.

## MARCH OF THE BUGLERS—CH. STREIG.

This is a bright little processional march, containing some original features. It lies in the advanced second grade and will make a capital recital piece. It must be played in a snappy manner, with military precision, not too fast. The triplets in sixteenths will afford good finger practice. They must be very distinctly enunciated. This will require brisk finger action, particularly in the up-stroke. The *staccato* chords will be taken with the "up-arm" touch. See that both hands rise and fall exactly together. The "bugle" effect is noticeable only in the trio where the melody is chiefly made up of the tones of the major common chord (b flat-d-f-b flat). As the accompaniment in the trio lies rather low the chords should be played lightly in order to avoid a "muddy" effect.

## VIOLET EYES—GEO. L. SPAULDING.

This is a pretty and useful teaching piece of the early second grade. Although apparently in waltz time it must not be taken too fast; rather deliberately, on the contrary. Make a decided contrast between the two sections of the first theme: the short repeated chords and the *legato* triplets followed by half-notes. In the second portion of the piece the passages in eighth-notes, slurred together in pairs, will afford good practice in two-finger work and the rapid shifting of the hand position. This portion of the piece will require careful practice. It will prove very effective if well mastered.

## SAILOR BOY'S DREAM (FOUR HANDS)—LE HACHE.

The many admirers of this popular piece will welcome its appearance in duet form. As arranged for four hands the descriptive effects of this piece are considerably enhanced. The chromatic runs in the *secondo* part, suggesting the rumbling and roar of the storm, come out particularly well, played in octaves by the two hands. The ornamental passage work of the *primo* part also adds brilliance to the general effect. This piece should be played with much expression and careful attention to detail. Except where it has independent passage-work the *secondo* part should be subordinated. The *primo* part should sing the themes tastefully and with neat phrasing. This piece will be much liked as a recital number.

## ANNIVERSARY MARCH (FOR THE ORGAN)—J. LAWRENCE ERB.

Organists will be pleased with this new march by an American composer and player. It will prove useful for a variety of purposes. "Auld Lang Syne" is very cleverly and effectively introduced, and the opening themes are dignified and jubilant. This march, in the judgment of the writer, would prove particularly suitable to be played as a postlude on Thanksgiving Day. It might also be used for "Harvest Homes," for "Old Home Week" festivities or fraternal gatherings. It should also prove available for recital use. Play it in a stately manner, not too fast. The pedal *obbligato* to "Auld Lang Syne" is not at all difficult, but it should be carefully practiced in order to bring it out smoothly and clearly. The composer has suggested an effective registration scheme, well adapted to most organs of moderate size and scope.

## CAVATINA (FOR VIOLIN AND PIANO)—J. RAFF.

This famous piece scarcely needs introduction. It is perhaps the most generally popular and most widely used of all violin solos. Joseph Joachim Raff (1822-1882) was one of the most prolific of all composers. He had a seemingly inexhaustible flow of melody coupled with great technical fluency. He wrote well in all forms and for all instruments. The "Cavatina" is from a set of six pieces, Op. 85. The term *cavatina* in vocal music is applied to a solo of lyric character simpler in form than an aria and without coloratura passages, ordinarily a single movement without change of time. Its application to a violin piece of this type can be readily understood. The composer's intention was to write a piece of lyric character, expressive and with dramatic quality, suited to the instrument and calculated to display its best resources. How well he has succeeded the success of this piece demonstrates. It demands a beautiful, warm, singing tone and a temperamental interpretation. The violinist and the accompanist must be in sympathetic accord.

## THE VOCAL NUMBERS.

Three songs are included in this issue, all new, all good, and of contrasting styles. Cora S. Briggs' "Close to Thee" is a tender and expressive sacred solo, especially suited to be used as an offertory at an evening service. The refrain in 6-4 time must be sung with tense expression, broadly and in slow time. This song when well rendered cannot fail to make a fine effect. It is one of the composer's best.

Harry Hale Pike's "Not Less Than This" is a love song of high order. This song should be declaimed in modern style, feelingly and with deep expression. It is a fine song for teaching use and should take well in recitals.

Signor Barili's "Tender Little Flower" is a very pretty lullaby, delicately conceived and with an unusually effective accompaniment. This will also make a fine teaching song.

## A COMMON PREJUDICE.

BY S. T. BRYANT.

A LADY called at my studio one day and arranged for her two sons to take piano lessons. She requested as an especial favor that I would refrain from giving them any of "that Chopping (Chopin) music, or Beethoving (Beethoven) compositions—what they wanted," she said, "was music that sounded pretty, had a tune to it, and not that stuff that sounded like exercises." Well, I did not promise—I hedged—and those boys to-day like Chopin and Beethoven's lovely music; not only like it and enjoy it, but are able to interpret it themselves. The mother listens, is proud of her sons' ability, but declares she don't like it.



## FARANDOLE

Molto animato M.M. ♩ = 144

RAOUL PUGNO

*f non legato*

*ff ben marcato r.h.*

*f con allegrezza*

*ff molto accentuato sf sf*

*mf*

*p sf sf molto cresc. sf*



## THE ETUDE

*f* *sf* *f*

*piu dolce*

*con spirito*

*p*

*Vigoroso*

*sf* *sf* *P piu animato*

*cresc.* *f*



*f* molto accentuato *sf* *f* *sf* *f* *sf* *ff*

*p*

molto cresc.

*sf* molto animato

*eff sin al fine*

*ff*



## THE ETUDE

## THE SAILOR BOY'S DREAM

BARCAROLLE

Arr. by John Theophil

Secondo

W. LE HACHE

Andante M.M. ♩ = 72-80      Tempo rubato

*pp*      *cresc.*

*rit.*    *decresc.*    *atempo*      *f*

*sf*      *rit.*      *atempo*      *f*

*pp*      *rit.*      *atempo*

*pp*      *f*      *pp*

*dolce*      *p*

The musical score is written for piano and bass. It begins with a tempo marking of 'Andante M.M. ♩ = 72-80' and a key signature of two flats. The first system includes a 'Tempo rubato' marking. Dynamics range from pianissimo (pp) to fortissimo (sf). The score features various musical notations including slurs, ties, and fingerings. The piece concludes with a final cadence in the bass staff.



## THE SAILOR BOY'S DREAM

BARCAROLLE

Arr. by John Theophil

M. M. ♩ = 72-80  
Andante

Tempo rubato

Primo

W. LE HACHE

The musical score is written for piano and is divided into eight systems, each containing two staves (treble and bass clef). The key signature is one flat (B-flat major), and the time signature is 3/4. The tempo is marked 'Andante' with a metronome indication of 72-80 beats per minute. The score includes various musical notations such as notes, rests, and fingerings. Dynamics include *Andante*, *Tempo rubato*, *Primo*, *cresc.*, *rit.*, *decresc.*, *a tempo*, *ff*, *pp*, *f*, *dolce*, and *pp*. The score also features a variety of articulations, including slurs, ties, and accents. The piece is a barcarolle, characterized by its waltz-like rhythm and gentle melody.



## THE ETUDE

## Secondo

*pp* *f*

*pp*

*cresc.* *decresc.* *atempo*

*f* *ff* *rit.* *atempo*

*pp* *rit.* *atempo*

*mp* *pp*

*ppp* *rit.*

*una corda*



Primo

pp

pp

cresc.

rit.

decresc.

a tempo

f

sff

rit.

a tempo

pp

mp

pp

ppp

rit.



To Miss Hannah Lipman

## DANCE AT AVIGNON

"On the bridge of Avignon  
They are dancing, they are singing  
All day long."

"Sur le pont d'Avignon  
L'on y chante, l'on y danse  
Tout en rond."

LEO OEHLER, Op. 133

Allegretto M.M.  $\text{♩} = 112$

*pp*

*fingering simile*

*pp*

*mf*

*f*

*f*

*atempo*  
*mf*

*f*



Handwritten musical score for piano, titled "THE ETUDE". The score is written in B-flat major (two flats) and 3/4 time. It consists of eight systems of two staves each. The music features complex fingerings, dynamic markings (f, ff, p, pp, ppp), and articulation marks. The tempo/mood changes from "giocoso" to "rall." and ends with a "ppp" marking.

Key markings and features include:

- Dynamic markings:** *f*, *ff*, *f*, *ff*, *f*, *mf*, *p*, *pp*, *ppp*.
- Tempo/Mood markings:** *giocoso*, *rall.*
- Fingerings:** Numbers 1-5 are placed above or below notes to indicate fingerings.
- Articulation:** Slurs, accents, and staccato marks are used throughout the piece.



L'ÉLÉGANTE  
MAZURKA DE SALON

PAUL WACHS

Tempo giusto

Moto di mazurka M. M. = 116

Intro.

*f*

*mf con eleganza*

*f*

*p*

*f*

*mf ar-*

*monioso*

*mf*

*ff*

*con bravoura*

*a tempo*

*mf con eleganza*



*f*

*un poco piu vivo*

*lusingando*

*mf cantabile*

*f*

*f*

*mf ben marcato il basso*

*mf ben marcato il basso*

*un poco piu vivo*

*mf*

*f*

*D. C.*

*Fine*



## ANNIVERSARY MARCH

Introducing "Auld Lang Syne"

INTRO.

FOR THE ORGAN

J. LAWRENCE ERB, Op. 10

Maestoso M. M. ♩ = 100

Man.

Pedal

*f* Full Sw. with Reeds

March Repeat with Full

*mf* Gt. 8' & 4'

Coup. to Sw.

Con Ped. ad lib.

Repeat 2nd time Full Organ

*f* Add Sw.

Reeds off Reeds

Reeds off Reeds

off Sw.  
Forte Gt.

The musical score is written for organ and consists of several systems of staves. The first system includes a Manual (Man.) staff and a Pedal staff. The tempo is marked 'Maestoso' with a metronome indication of 100 beats per minute. The key signature has one flat (B-flat). The piece begins with an introduction and then transitions into a march section. Various performance instructions are provided throughout the score, including dynamics like *f* (forte) and *mf* (mezzo-forte), and specific organ registrations such as 'Full Sw. with Reeds', 'Gt. 8' & 4'', and 'Forte Gt.'. There are also instructions for 'Coup. to Sw.' (couple to swell) and 'Con Ped. ad lib.' (continue pedal ad libitum). The score includes repeat signs and a 'Repeat 2nd time Full Organ' instruction. The piece concludes with a final flourish.



First system of musical notation. It consists of three staves. The top two staves are a grand staff (treble and bass clef) with a key signature of one flat (B-flat). The bottom staff is a single bass clef. The music features complex chords and melodic lines. A dynamic marking *f* (forte) is present. A text instruction "Add Sw." (Add Swell) is written above the top staff. There are also some numerical markings like "3 2 1" and "3" above certain notes.

Second system of musical notation, continuing the piece. It features similar complex chords and melodic lines. A dynamic marking *f* is present. A text instruction "Fine." is written above the top staff. There are also some numerical markings like "3" and "3 2 1" above certain notes.

## TRIO "Auld Lang Syne"

Third system of musical notation, starting the Trio section. It consists of three staves. The top two staves are a grand staff with a key signature of one flat. The bottom staff is a single bass clef. A dynamic marking *mf* (mezzo-forte) is present. A text instruction "Gt. 8' & 4' (or Ch)" is written above the top staff. A dynamic marking *f* (forte) is present. A text instruction "Full Gt. without Sw" is written above the top staff.

Fourth system of musical notation. It consists of three staves. The top two staves are a grand staff with a key signature of one flat. The bottom staff is a single bass clef. A text instruction "(or Ch. & Sw. Coup.)" is written above the top staff. A dynamic marking *f* is present. A text instruction "Full Organ" is written above the top staff.

Fifth system of musical notation. It consists of three staves. The top two staves are a grand staff with a key signature of one flat. The bottom staff is a single bass clef. A dynamic marking *f* is present. A text instruction "D. S. al Fine" is written above the top staff.



## CAPRICE ESPAGNOL

Tempo di Bolero M.M. ♩ = 112

HENRY WEYTS, Op. 58

The musical score for "Caprice Espagnol" by Henry Weyts, Op. 58, is presented in seven systems. The piece is in 3/4 time, marked "Tempo di Bolero" with a metronome marking of 112. The key signature has one flat (B-flat). The score is written for piano and treble staves.

The first system begins with a forte (*f*) dynamic. The piano part features a steady eighth-note accompaniment, while the treble part has a melodic line with fingerings (1, 3, 1, 4, 1, 2, 1) and a triplet. The second system introduces a piano (*p*) dynamic in the piano part and a mezzo-forte (*mf*) dynamic in the treble part. The third system continues with the piano part in *p* and the treble part in *mf*. The fourth system features a piano (*p*) dynamic in both parts. The fifth system continues with the piano part in *p* and the treble part in *mf*. The sixth system features a piano (*p*) dynamic in both parts. The seventh system concludes with a piano (*p*) dynamic in both parts.



First system of musical notation. Treble and bass staves. Dynamics: *f*, *p cresc.*, *f*, *ff*. Markings: *8<sup>va</sup>*, *Fine*.

Second system of musical notation. Treble and bass staves. Dynamics: *p grazioso*. Markings: *8<sup>va</sup>*.

Third system of musical notation. Treble and bass staves. Dynamics: *f*. Markings: *8<sup>va</sup>*.

Fourth system of musical notation. Treble and bass staves. Dynamics: *p cresc.*. Markings: *8<sup>va</sup>*.

Fifth system of musical notation. Treble and bass staves. Dynamics: *f*. Markings: *8<sup>va</sup>*.

Sixth system of musical notation. Treble and bass staves. Dynamics: *f*. Markings: *8<sup>va</sup>*.

Seventh system of musical notation. Treble and bass staves. Dynamics: *f*. Markings: *8<sup>va</sup>*, *D.C.*



## CAVATINA

VIOLIN

Larghetto quasi andantino M.M.  $\text{♩} = 69$ 

J. RAFF

PIANO IV

Violin part: *p*, *pp*, *f*, *pp*, *f*, *p*, *cresc.*

Piano part: *p*, *pp*, *f*, *pp*, *f*, *p*, *cresc.*



*p* *cresc.* *f*

*p* *cresc.*

*p* *pp* *f* *p*

*grandioso* *grandioso*

*ff string.* *a tempo* *ff string.* *a tempo*

*smorz.* *IV* *smorz.* *a tempo* *p*

*p* *rit.* *a tempo* *pp*



THE ETUDE  
JOYFUL STRAINS

Tempo di Mazurka M.M. ♩ = 120

O.M. SCHOBEL, Op. 51

Tempo di Mazurka M.M.  $\text{♩} = 120$  O.M. SCHOEBEL, Op. 51

The musical score is written for piano and consists of 28 measures. It is in the key of D major (one sharp) and 3/4 time. The tempo is marked "Tempo di Mazurka" with a metronome marking of quarter note = 120. The score is divided into several sections: a piano introduction (measures 1-4), a first section (measures 5-16), a second section (measures 17-24), and a final section (measures 25-28). The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings like *mf* and *p*. The score is written in a single system with a repeat sign at the end of the first section.



The image shows a page of a musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 8/8. The music is in a simple, folk-like style. The vocal line is written in a single staff, and the piano accompaniment is written in two staves (treble and bass clef). The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *mf* (mezzo-forte). The lyrics "The Rose Tree" are written below the vocal line. The page is numbered "1" in the top right corner.

# VIOLET EYES

GEO L. SPAULDING

Andante moderato M.M.  $\text{♩} = 50$

Andante moderato M.M.  $\text{♩} = 50$

*mf*

*Fine*

*D.C.*



To My Dear Mother

## CLOSE TO THEE

Words and Music by  
C. S. BRIGGS

*Andante moderato* *p semplice*

Slow - ly the day-light fades, And the  
Swift - ly the years go on, And the

*pp*

twi - light shad - ows fall And the gen - tle peace of eve - ning flows soft - ly o - ver  
la - bors will soon be o'er, Fa - ther help me to make each day bet - ter than an - y be

*cresc.* *f*

all, And my spir - it weak and wea - ry From the bur - den of the day Feels the  
fore O give me strength and pa - tience And cour - age to do the right And

*cresc.* *f*

*pp*

Fa - ther's pres - ence near - er, And with lov - ing heart I pray — Hold me close to  
when my work is o - ver Fa - ther lead me to the light — Hold me close to

*pp* *pp*

*mp cresc.*

Thee, dear Fa - ther, close to Thee — When the day is clos - ing This my  
Thee, dear Fa - ther, close to Thee — When my life is clos - ing This my

*mp cresc.*



on - ly pray'r shall be, \_\_\_\_\_ Shel-tered in Thy lov - ing arms On - ly there se -  
 on - ly pray'r shall be, \_\_\_\_\_ Safe with - in Thy lov - ing arms On - ly there se -

cure from harm, Hold me close to Thee, dear Fa - ther, close to Thee. \_\_\_\_\_  
 cure from harm, Hold me close to Thee, dear Fa - ther, close to Thee. \_\_\_\_\_

*ff colla voce*

## NOT LESS THAN THIS

HARRY HALE PIKE

*With much feeling*  
*mf*

Not less than this, dear one, ask I \_\_\_\_\_ of thee; \_\_\_\_\_ that thou wilt place thy trust - ful hand in  
 Not less than this, dear one, give I \_\_\_\_\_ to thee; \_\_\_\_\_ a heart of faith and love that seeks thine

mine own And ne'er by sin - gle act or word or sign, Re - gret the word that gave thy heart to me.  
 The prom - ise of my soul that thou a - lone, Shalt

now and ev - er - more, its rul - - er be.

*ff* *rall. molto* *ad lib.* *rall.*

*colla voce*



To our little daughter, Adelina Patti Barili

## TENDER LITTLE FLOWER

A LULLABY

BLANCHE BARILI

ARMAND de C. BARILI

*Andante moderato*

INTRO

*p tenderly*

*mf sostenuto*

*rit.*

*l. h. r. h.*

*dolce*

*p dolce*

Shades of night are creep - ing, Birds have gone to rest, Gold - en sun is sink - ing in the

far off crim - son West; Breez - es soft - ly whis - per as they mur - mur by,

Sounds just like the mu - sic of a ten - der lul - la - by. Slum - ber sweet my ba - by



# THE ETUDE

657

Till the morn-ing hour, Droop your lit-tle gold-en head, my ten-der lit-tle flow-er.

When the stars are peep-ing And you're fast a-sleep An-gels bright will watch you And

guard you in your sleep; Pret-ty lit-tle ba-by eyes, Ev-er bright and blue,

*pp* *pp*

Make me think of vi-o-lets When steep'd in morn-ing dew. Slum-ber on, slum-ber

*p* *Adagio* *pp*

on, Peace-ful-ly, my ten-der lit-tle flow'r. Hush, hush. hush.

*rallentando* *pp*



## THE ETUDE

## MARCH OF THE BUGLERS

Tempo di marcia M.M.  $\text{♩} = 112$ 

CH. STREIG

*p* *cresc.* *p*

*perdendosi* *pp* *mf* *f*

*mf*

*dim.* *p* *p*

*perdendosi* *pp* *ff* *Fine*

TRIO *f*

*p* *f* *D.C.*





# VOICE DEPARTMENT

Edited Monthly by Experienced Specialists

Editor for October, . . . Mr. Horace P. Dibble  
Editor for November . . . Mr. Frank J. Benedict

(Except where indicated this entire Department is original with Mr. Dibble)

## EXPRESSION CANNOT BE TAUGHT.

THERE are very few statements which are absolutely true. We can say "twice two are four" and thus make an absolutely true statement, and yet nearly everything we say (if we are strictly truthful) has to be qualified with an "if" or a "but," and so, while it seems to be true that expression cannot be taught, yet, to make ourselves plain, we have to add the word "but."

The physical part of expression can be taught to a certain extent, but the true inwardness of expression can only be taught as the pupil is encouraged to express himself in a free and open manner. Of course, he should be instructed to so develop his personality that his expression will be worth while, and yet, after all, his true expression will be his own individual way of getting at things, and this diversity of individuality is perhaps one of the great enjoyments of life. This is what gives infinite variety to those surrounding us.

For instance, if you should hear several people recite Longfellow's "Psalm of Life" you might hear a great deal of difference in the individual renditions of this poem, and yet as to which was best would be largely the viewpoint of different auditors. So long as each reciter succeeded in bringing out the nobility and truth of the ideas conveyed in this poem they would all be successful.

Now among these reciters there might be one or more who would feel everything which these words conveyed and yet who would fail in expression simply because he would express himself so crudely from the physical standpoint that others would not get the entire and true meaning of what he intended to convey.

We read much about so-called "touch" on the piano. The physical part of this touch can, to a certain extent, be taught. Of course, in playing the piano, the performer uses nearly all of the muscles in his body from the waist up, and yet if the instruction is primarily based on physical actions the music will only be a more or less mechanical imitation of the real thing. He must be taught to listen to what he is doing and also be furnished with good examples by the teacher. He must also be encouraged to hear other good performers, and little by little he will evolve in his own mind certain standards of good playing.

In the use of one's voice there is much greater difficulty in hearing ourselves in just the same way that it comes to the audience that there is in playing on musical instruments. For instance, an organist never gets the same effect as his audience because the tone of the organ, in a large degree, goes over his head. It is also doubtful whether a violinist, in a beautiful rendition, really, from his own hearing standpoint, gets the keen enjoyment that one does who is seated some little distance from him and who is not more or less annoyed by the physical scraping of the bow on the

strings which every violinist is bound to hear. When we are at a proper distance from the performer everything comes to us with a certain homogeneity which is not as plain to the ears of the performer, although, of course, his mental intention must be right in this respect or else he cannot produce the proper result.

Now, while this is more or less true regarding players of mechanical instruments, it is very much more true in regard to a singer. Let us remember, when singing, that our audience hears only what we communicate to the external air. They do not care regarding our physical feelings. The difficulty of correct breath control, voice placement, etc., is of no interest to them, excepting as it more or less clouds and confuses the actual sound which we produce. Therefore, in all correct teaching it is necessary to begin with the production of the physical sound itself. All the breath control must be in the body. The throat, the back part of the mouth and the back part of the nose must not only be entirely free from obstruction, but there must not be the slightest anxiety regarding tone production or breath control, *because to the extent that we have the slightest anxiety will the tone be more or less harsh, nasal or clouded.* Of course, this is entirely from a physical standpoint, but having got the physical part perfectly free, we can then approach the subject of mental expression. It takes years to achieve perfection. As somebody has said, "A man never sings well, because when he is young he does not know how, and when he is old he has lost his voice."

### Mean What You Say!

No matter what thought you attempt to express, you must absolutely mean what you say in order to have it properly conveyed in your face and your voice. The best teacher whom the writer had was wrong in one respect—he said that an actor should exaggerate. It seems to the writer that this is a mistake. There are any number of actors who do exaggerate and for this reason there are so few really good actors. There is a slang phrase which fits in pretty well here, when we speak of a certain person as being the "real thing." At the theatre, if several actors and actresses come upon the stage and go through their parts, they may all do pretty well and you may be fairly well interested, but all at once the "real thing" appears and if you are affected as the writer is you get hold of the chair in front of you and forget for the time being where you are. Now the "real thing" has of course studied expression in all its phases and yet has so far gone beyond the mechanics and techniques of acting that for the time being he is living the part, and in each rendition will, in a great many little gestures and actions, vary from day to day as he is more or less carried away by his enthusiasm. Could this all have been taught him? Absolutely *no*. If he should have seen any other actor in this same character, he would not have thought for a moment of imitating this actor. He might imitate the actor's

desire for freedom of expression, but in order to become the "real thing" he would have to make this character a part of himself.

Everybody has a strong aversion to all weakness and undue sentimentality, and for fear they may err that way, many pupils go to the other extreme and become as stiff as a log of wood.

### Don't Imitate.

Of course, in ordinary concert or church singing, there are no actions involved and even facial expressions are usually out of order, but there is as wide a range of expression through the voice as there is through the face, and yet this vocal expression must be the result of the true inwardness of the person himself. No matter how much we admire other people's voices, we should never in any sense be tempted to imitate them unless as we are encouraged by their freedom of expression to attempt the same freedom ourselves.

Now while it is difficult and in some ways impossible to teach expression, yet all teaching should be aimed in that direction and we should be very careful at first in making selection of songs which do not require any dramatic tone production. It is not meant by this that we should select songs of an inane character, but at first we should try for tenderness, freshness and lovability, encouraging the pupil all the while to approach seemingly, to him, a little too near to a certain weakness of physical utterance, letting the matter of power be of gradual growth and never forced.

The education from childhood up which most people in civilized society receive is largely against freedom of expression. Perhaps it is as well that this is so, and yet when a pupil commences the study of singing, he should be encouraged to carry his heart on his sleeve, and many a pupil with an otherwise good voice, who has not learned to do this, makes a failure in singing where others who do not necessarily have equally good voices, from a physical standpoint, achieve a much better success, because they use what they have freely.

### THE BENEFICIAL EFFECTS OF DEEP BREATHING.

HUMAN nature is a wonderfully complex organism. Good health is the foundation of all real success. There is no *one thing* which will necessarily cause people to have good health, but the writer knows of no *one thing* which will do as much towards this, as breathing properly conducted. There is an enormous amount of writing which has tried to make plain something which ought to be simply and easily understood by everybody, if approached in the right way.

As a little child, you probably played with other children and exercised freely. In so doing, you breathed down at the bottom of your lungs. Every time you breathed this way, you exhaled carbonic acid gas and other impurities which were extracted by the lungs from the blood, and every time you inhaled some fresh air, you supplied your system with oxygen, thus keeping the blood in a red and revived condition. The average person, as he becomes adult, gradually indulges in less vigorous exercise, and unless his attention is called to the necessity of deep breathing, he is apt little by little to neglect this. This is not necessarily a question of wearing tight clothes on the part of the gentler sex. It is just as easy for a man to neglect deep breathing as for a woman. The writer has proven this in his own case, and when he began the serious study

of singing, he began to have a different outlook on life.

In describing the action of breathing, it is necessary to talk about external sensations. He who understands the matter, is always endeavoring to teach the pupil to have his diaphragm descend properly, because in this way, the bottom part of the lungs (which is the larger part) will have an opportunity to become filled with air. The difficulty in all of these explanations is that we do not seem to have any nerves of sensation connected directly with the diaphragm. Therefore he who would explain it clearly, has to talk about sensations which are only more or less remotely connected with the diaphragmatic movements.

Every time the diaphragm descends, it temporarily displaces the stomach and upper intestines, causing the breather to have a distended sensation in the lower part of the body. This is undoubtedly why some people have taught what is called "Abdominal Breathing." Anybody who understands the human anatomy, understands that there can really be no such thing as abdominal breathing, and yet he who breathes correctly is always bound to feel the motion in his abdomen.

Now when we attempt to sing, a different condition of affairs presents itself. In the ordinary act of breathing, most of the exertion is made by inhaling the air. The breather then "lets go" and the air practically expels itself. Unless properly instructed, when the beginner attempts to sing, he does the same thing, that is, he makes an effort at taking in the breath and then lets go and finds, in order to prolong the tone, that he has to clutch at his throat or pharynx. A distinction is intentionally made here. The pharynx and the throat, generally speaking, are all one, but it is possible to contract certain muscles in the neighborhood of the larynx, thus producing a forced, harsh and guttural quality of tone. It is also possible not to make any contraction there, but instead to make a contraction at the pharynx in the region of the tonsils. The pharynx may be described as the back of the mouth or the upper part of the throat. It is really all one passage but we have different nerves of sensation at different places.

Many an otherwise good singer, who makes a tone free from all obstruction in the larynx, causes the tone to become obscure and clouded because of an unconscious effort (in the region of the pharynx) to control the breath. Sometimes this unconscious effort is in the neighborhood of the soft palate, causing what is called a "nasal" quality or tone.

One of the first exercises which should be indulged in (in controlling the breath) is to make oneself feel hard in the lower part of the body while taking in the breath, and then retaining the breath by continuing to make himself feel hard in the body, so that as he holds the breath, he can feel that there is no obstruction in the region of the throat. If you ask the ordinary person to hold his breath, he goes through a similar action to somebody who would fill a bag full of wind and then choke it off at the nozzle. Anybody who properly controls his breath must have this nozzle perfectly free and unobstructed.

### How the Diaphragm Works.

Now let us go back for a moment to the subject of the diaphragm. The diaphragm is attached to the walls of the chest in the region of the lower or so-called floating ribs. If you are able to hold out those ribs so as to make a



firm support to the diaphragm, you will find that you can much more easily control the breath. This means that you have to contract some muscles which are underneath the shoulder blades. Those muscles get their support from the spine but serve to hold out the chest. This is very difficult to describe without a physical demonstration. Perhaps the simplest description which can be made is, that the entire chest shall be held up firmly and in a practically fixed and immovable condition. At the same time there shall be a firmness in the abdomen, but the abdomen shall be movable in both inhaling and exhaling the air.

Now remember that nearly all of your sensations are external, and therefore this description has been forced to deal with sensations which are not directly connected with breath control. He who learns to properly control his breath will then find it possible to articulate and enunciate consonants and vowels in the front of his face. He can then learn gradually to express every emotion in sound, just as he can express those same emotions in his countenance.

Now what about the subject of this article? The old saying, "The proof of the pudding is in the eating," is very true, and to every reader who has not learned to breathe freely, the writer can only say from a long experience, "Try this and see what it will do for you."

#### DO NOT CLEAR YOUR THROAT.

To begin with, it should be said that this article is written by one who formerly cleared his throat as badly as anybody who ever lived. It had been a constant habit with him to hack at his throat until it is a wonder he has any throat left. What would you think of anybody who in some way had injured the back of his hand so as to have a small scab which was healing nicely, and then, to get rid of the unsightliness of this, should scratch it off?

It is not meant by this illustration that those people who clear their throats necessarily have any scabs in their throats; at the same time, just as it is the wisest way to forget the scab on the back of the hand (which in the course of time will disappear), so if we endeavor to forget the slight irritation in the throat and do not constantly hack at it, and thus cause the irritation to become worse, it will also soon disappear.

The celebrated baritone, Mr. Bisham, said that his voice is merely a case of good digestion, and for those who are troubled with bad throats the writer knows of no prescription which will do as much good as the following:

First and Always—Breathe deeply.

Second—Eat such food as you need, and no more. In other words, eat to live, and not live to eat.

Third—Drink plenty of water.

Fourth—Endeavor both in speaking and singing to constantly articulate and enunciate everything in the front of the face.

Fifth—By constantly directing your attention to the bottom of the vocal column in deep breathing and to the top of the vocal column in clear enunciation in the front of the face, you will little by little forget you have such a thing as a throat.

"One fallacy of students of singing is the slavish devotion to exercises," says Geraldine Farrar. "In preference to five hours of practice every day I say four hours of thought and one hour of practice. You accomplish far more that way, and the wear and tear on that most delicate organ, the human voice, is minimized."

#### THE NECESSITY FOR SINGING PUPILS BECOMING BETTER MUSICIANS.

It is a well-known fact that the average singer is not as good a musician as the average pianist. There is no reason for this except the unfortunate and ignorant attitude which singers habitually assume towards a musical career. The average singer seems to consider that when she has learned to produce a good voice she has achieved the summit of her success. This is as unfortunate a position for the singer to assume as it would be for the manufacturer of a piano to produce a fine instrument and then never expect anybody to so study as to learn to play upon it.

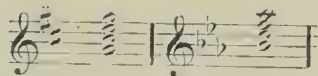
In one sense, it is necessary for a singer to be a better musician than a pianist. To be sure, a pianist has to play two or more parts at the same time, while the singer sings only one; yet if the piano tuner has done his work properly, the pitch is set for the player and he can make no alteration of this by his playing. The singer, on the other hand, must first mentally conceive the exact pitch before he can produce it. To be sure, if the pianist understands what the pitch should be before he plays it, he will play much more intelligently than he would if he did not so understand. At the same time, this is not absolutely necessary as it is in the case of the singer.

The average singer is not a good reader. He cannot take a new piece of music and sit down in a chair away from the piano and have any conception as to how this piece should sound. Of course, in order to do this, it is not necessary to have the exact pitch in mind, but by assuming any pitch which is mentally comfortable for him he can then go ahead and mentally follow the melodic outline with its harmony and rhythmical variations and form an intelligent comprehension of how the piece should sound when it is either played or sung.

I am not sure that the average pianist can do this with a new piece, but a much larger proportion of pianists are proficient in this respect than singers.

#### Practical Examples.

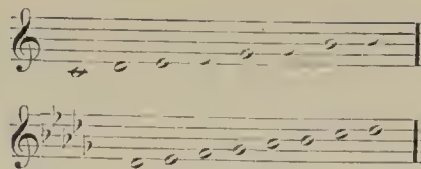
The average singer does not have any comprehension of what is meant by the words "relative pitch." In order to become a good musician it is not at all necessary to have what is called "absolute pitch." There have been few people who seem to have this gift. Absolute pitch means that when a person hears a certain note or a certain chord he can tell at once just what notes are struck; for instance, as regards the following example:



Every musician will understand that these chords are identical except as regards their absolute pitch. A person having the gift of absolute pitch can tell by the sound (without the aid of an instrument) whether the chord is made up of A, C sharp, E and G or B flat, D, F and A flat.

A person having relative pitch may be just as musical and yet not be able to do this. In other words, to be a good musician one must have a very keen appreciation of relative pitch, which means the relation of one note to another note or of one chord to another chord.

The best definition of a scale is a family of tones, each of which bears a certain fixed relation to each other; for instance, the following illustration will make this clear:



The relations of the notes beginning with the Do or Tonic on C are just the same as those beginning with the Do or Tonic on D flat. The only necessity for representing five of the notes with flats in the key of D flat is that the relative pitch shall be the same. This is a very simple matter and yet the average singer is too careless and indifferent or else too lazy to investigate this.

The writer was once asked to sing tenor as a substitute for the regular tenor in a church quartet, and going home from rehearsal the bass said to him, "I notice that you are a very good reader—can you tell me what system you use in reading music?" If he had asked what system I used in reading a newspaper I should not have known how to reply to him and neither did I in this case. As near as I could make out, his system amounted to a kind of guesswork. He had a naturally good ear and a retentive memory and, after rehearsing sufficiently, the printed notes would seem to suggest something approximating their correct value, but as to their definitely telling him anything as they do definitely tell the ordinary musician, he did not seem to have any comprehension.

The object of all vocal study should be to more clearly and intelligently reproduce the ideas which the composer has attempted to represent by means of the printed notes. He who attempts to read intelligently before the public has to practice until he can read fluently. The singer must do the same, and he can never expect to have a free vocal delivery so long as his tone is mentally clouded by an uncertainty regarding pitch and rhythm.

#### DIPHTHONGS.

The meaning or definition of the word "Diphthong" is a union of two vowels in one syllable. There are four principal diphthongs used in the English language, as in the words Night, Pray, Plow and Boy.

The average vocal student has no conception of the queer sounds he produces in the enunciation of his diphthongs. Most beginners, instead of singing "Last N-a-a-a-it the Nightingale woke me," will sing "Last N-a-i-i-i-it the Nightingale woke me."

When we pronounce the diphthongs in speech, we go easily and naturally from one vowel sound to the other. So long as the words in singing are pronounced quickly (analogous to their quickness in speech), the singer has comparatively little difficulty with the diphthong, but the moment he attempts to prolong the diphthong, he should prolong the first of the two vowels. For instance, let us once more use the previous illustration—the diphthong in the word "Night" is made up of two vowels. The first is that of "A" pronounced as in the word "Father." The second is that of "I" pronounced as in the word "Meet." One description which was given by a teacher to the writer seems to make this clearer than any other. This teacher said that you should prolong the "A" in a straight line and then suddenly turn up for the "I" at the end and not allow the two vowels to scoop around in the mouth with a larger percentage of the short vowel "I" and a smaller percentage of the long vowel "Ah."

#### CHURCH REPERTOIRE FOR YOUNG SINGERS.

The average singer, in beginning her church career, makes the mistake of attempting music which is altogether too elaborate. When a young singer appears before a church committee she never seems to consider the difficulty of the accompaniments. As a rule she does not have any rehearsal with the organist, but gives him any song, expecting him to read the accompaniment at sight.

Of course, the organist should be expected to read the average accompaniment at sight, and at the same time no organist (even if he be a good musician) will play as intelligent and sympathetic an accompaniment (using the best stops to offset the quality of the singer's voice) if he has to devote all his attention to reading a difficult accompaniment. There is always apt to be a little strain on his part, and this precludes all possibility of sympathy between him and the singer.

Many a composer writes an accompaniment which is all right for the piano but more or less difficult or impossible for the organ. Of course, the accompaniment for the average sacred piece will be played on an organ and the composer should always have this in mind in writing the accompaniment. In choosing her songs the singer should always take into account whether the accompaniment is sympathetic with the vocal part.

The main difficulty is apt to be that the singer never considers anything except whether her voice will "show off" well in a certain piece. The fact is that she should never consider this at all. In other words, if the piece is suitable for the occasion and sung in a suitable key for a given voice, that piece can be made to show off the voice properly, providing the singer uses her voice in a free way, and interprets the piece to bring out its true meaning.

The average church committee will be much more affected by a song which is primarily simple and tender, rather than one which merely makes a show for striking effects.

The question of good taste is always paramount. Now what constitutes good taste is almost as difficult to define as the answer to the question, "What is truth?" and therefore no rule can be laid down. It will depend entirely on the circumstances of the case. Even the religious sect for which the aspirant is singing should make some difference in the selection of the words of the song. Of course, the words for all sacred songs, as a rule, are either taken from the Scriptures or from some more or less well-known hymn. In order to avoid any invidious distinctions, I will suggest below certain solos of well-known composers. This is by no means a full list, but will give beginners information both as to songs which are truly religious and also as to music which, in the best sense, fits the words and helps to accentuate their meaning:

"Consider the Lilies".....	Tophitt
"Jesus, Lover of My Soul".....	Tours
"The New Kingdom".....	Tours
"Calvary".....	Rodney
"Come Unto Me".....	Coenen
"Entreat Me Not to Leave Thee".....	Gounod
"O Holy Night".....	Adam
"One Sweetly Solemn Thought".....	Ambrose
"Sion".....	Rodney
"There Is a Green Hill".....	Gounod
"Hosanna".....	Granier
"O Divine Redeemer".....	Gounod
"Thy King".....	Rodney
"The Lost Chord".....	Sullivan



## UNACCOMPANIED PRACTICE.

STUDENTS of singing may be divided into two classes—those studying for a professional career, intending to do public work, and those who study for their own amusement or as a part of their general education.

Those who study with the intention of singing in public will expect to have their accompaniments played for them. The others will have to rely largely on their own accompaniments.

Of course all singers should study the piano. Other things being equal, the better the pianist, the better the singer. He who is a good pianist is bound to be a better musician than one who is not. He will better appreciate the harmonies and general effect of the accompaniment, whether he plays it himself or has it played for him.

It has always been considered an accomplishment for a good singer to be able to play his own accompaniments. From one standpoint, this is preferable to having them played by some one else, because when one person does both, the entire performance is apt to be more homogeneous. It is even more creditable to be able to sing and play from memory.

While the above is true, it is very unwise for the student to play his accompaniment when studying a song. No matter how good a pianist he may be, he will be apt usually to give all his attention to the accompaniment, often playing a piano solo and singing an accompaniment.

When a song is studied, it is wise to first read the words until their mood and sentiment are well understood. If this were always done, many songs which have foolish and weakly sentimental words would never be used. Then the words should be sung to the melody several times and it may be necessary for the singer to use the piano to assist in the study of the melody. The next step is to play the accompaniment so that the student will gradually gain a conception of the song as a whole and be prepared to study it intelligently. There seems to be an impression among students that when they have learned the words and music, that is all there is to it, but this is where the real study of the song should begin.

## Independent Vocal Practice.

After this general conception of the song has been gained, the singer should get the key from the piano and then stand up and sing. Do not touch the piano except when it is necessary to verify the pitch. The advantage of doing this is that the entire attention will be concentrated on the singing. Tone production, of itself, has its special difficulties, and each song presents its own individual difficulties which are bound to be somewhat different from those of any other song. These must first be overcome.

As has been said above, one's own accompaniment has advantages over that of others—it also has its disadvantages. It has been many times truly said that the physical difficulties of voice production may be summed up in the term "breath control." It is much easier to have a good and comfortable breath control when standing erect than when seated at the piano with the arms thrust forward in the act of playing.

Getting away from the piano and standing up will not only help the singer towards a better breath control but he will be much more likely to concentrate his attention on the words and their musical and emotional ex-

pression. These two terms, musical and emotional, are used advisedly. They are not necessarily the same thing. The words have suggested to the composer a certain melody and harmonious and rhythmical setting, and if it be a good song, these will serve to accentuate the thought and mood of the words and to idealize them. This is the musical expression. The emotional expression is essentially the province of the singer. Many a singer sings the words on the key and in time and perhaps enunciates them so that they may be understood, yet the interpretation of the song will be only a negative one. It will become positive when he feels all the poet felt when he wrote the words and all the composer felt when he wrote the music. If the singer feels all this and if he sings from his heart as well as his mind, then providing his tone production is such that his voice will thoroughly convey all this emotion to his audience, he will have produced a positive effect which is as different from the negative one of merely singing the words and music correctly as daylight is from darkness.

While the song should first be studied in its entirety, it should afterwards be gone over phrase by phrase. One phrase should be compared with another until the most subtle distinctions and niceties are brought out.

## The Value of Memorizing.

The song should be memorized. No singer can sing with absolute spontaneity so long as he is compelled to consult a sheet of music to see what comes next. The quickest way to memorize poetry and music is line by line. It is astonishing how quickly a song can be memorized if a singer is willing to take the trouble to do this.

Another advantage of unaccompanied practice is that the student is not apt to force his voice in endeavoring to sing over the accompaniment. Each singer has his own physical limitations as to power, and the sooner he feels what these limitations are, the more rapid his progress. To be sure, the limitations can be most wonderfully enlarged and extended, but never by the forcing process, and if in his study, he is careful never to go beyond a tone which can be produced without strain, his progress is sure to be rapid.

Modern music is much more complex in the treatment of the accompaniment than was music of former days. It is much better music providing the composer realizes the physical limitations of the voice, but on account of this complexity, more demands are made on the singer. If he at first studies without the accompaniment, he habituates himself to a certain degree of power according to the song itself and his own physical limitations, and then when the accompaniment is played, either by himself or another, this accompaniment must not cover up his voice.

## Learn to Judge Your Own Voice.

Many a young singer has not learned to judge his own voice. The more perfectly his voice is produced, the less is he apt to feel that he is producing a powerful and resonant tone, and the less will he hear his own tone, as it has in a sense gone away from him. He is often at first apt to believe the accompaniment is proportionally louder because he hears more of it than of his own voice, and so, unless he has at first studied the vocal part separately, the tendency will be to strain and force his voice, trying to support his part against the accompaniment. This

must always be avoided. If an accompanist plays too loudly, it is not the fault of the singer, and he should not be compelled to bear any of the responsibility.

Unaccompanied practice will also enable the student to stand before a mirror and watch himself. This will at first show him what he does not do with his mouth. Unless the student can see what he does with his mouth, he will always feel that he has exaggerated the motions of the lips and tongue. As an illustration, you may remember sometime when you have discovered a little thread on your tongue and have taken it out and found what a small thing it was, yet it seemed comparatively large when on your tongue. Whenever you make motions with your tongue or lips to which you are unaccustomed, you will always exaggerate these unless you look and see that you have not done anything unusual. Remember that the lips act as a megaphone. When the upper lip is properly extended and carried up, and the lower lip extended and carried down, the resonance of the tone in the mouth is greatly helped. At the same time, when you unduly cover the mouth aperture, the softness and flabbiness of the lips, as compared with the teeth, dull the tone to a certain extent.

Many a pupil says to the teacher, after having sung something wrong, "Why, I know I sang that right at home," and then the teacher should ask the pupil, "If you sang it right at home, why do you not sing it right now?" In other words, the pupil has been careless and has learned one or more notes wrong, until the printed notes seem wrong to the pupil and what has been learned seems right. Many a time this will be caused by the pupil's having played the accompaniment when singing the song and learning to sing the melody of the accompaniment rather than the melody of the song. This can be likened to a person who has become turned around until North seems to be South.

Singing is a great art and requires much careful study. Many a singer might reach great heights if in his study he would be willing to take the necessary pains.

## HOW FLOWERS AFFECT THE VOICE.

In his recent valuable book on "The Art of Singing," Sir Charles Santley, has some curious remarks on the effect of flowers upon the voice in a concert room or *salon*. Many people scoff at this idea, but it is undoubtedly well founded. Jenny Lind could never stay in a room with strong smelling flowers, and she used to say that the odor of violets was especially bad for the voice. Madame Christine Nilsson mentions the case of a celebrated singer who, after "burying her nose" for a moment in a wreath of tuberoses, went on the platform to find that she could not sing a note. Emma Calvé had a like experience with the tuberoze. Sims Reeves once explained to a friend that, if the perfume from a bouquet of flowers reached his throat, he would be "off singing form for nights." Clearly, the admirers of fashionable singers would do well not to persist in loading them with wreaths and with bouquets!

"A singer who is not able to recite his part according to the intention of the poet cannot possibly sing it according to the intention of the composer."—Wagner.

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## ORGAN DEPARTMENT

The Department this Month is Composed of Especially  
Selected Articles of Particular Interest to  
"Etude" Readers

### SELECTING ANTHEMS.

THE choice of services and anthems is, however, another matter altogether, and one in which the choir-master will reveal what is the real character of his own taste. By this we do not mean to say his own predilections, for an anthem, for example, which is impeccable from a musical point of view, may nevertheless not appeal to one's sympathies. What we mean is that the choice of music will show whether the choir-master possesses the critical judgment of the musician. If he has, then the music he selects will not only be well written, but he calculated either to deepen the spirit of devotion, or to heighten the spirit of praise. Much of the music that is composed nowadays for church use should be consigned to the bonfire, so flippant, banal, and empty is it. This, of course, is not a characteristic of our time in particular; ever since we have had church music much of it has been worthless. To hear some people chant the praises of the music of a by-gone age one might almost think that in the so-called golden age of Sacred Music there was no rubbish, although history teaches us that there has ever been a vast amount of corruption and flippancy.

Everybody knows the state of church music before the time of Palestrina, when secularity, and even indecency, were not uncommonly to be found in service music, and if we take the English Church since the Reformation, there have been many arid wastes in its musical history. A church musician of to-day should not pin his faith to any particular epoch, but should be broad-minded enough to perceive and to make use of the good of all times. In one particular he should be careful to show his good sense, and that is in choosing music which is adapted to the capacity of his choir. It is in very bad taste indeed to essay music which is so difficult that failure awaits the singers.

In the matter of performance the organist necessarily has plenty of opportunities of showing either his good or his bad qualities. The services and anthems, of course, have the accompaniments provided, but the use of the organ and the manner in which the registration is carried out will reveal either the man of taste or—the reverse. Speaking generally, refinement should be the characteristic feature, for the organist who is always making his instrument roar, is by way of becoming a nuisance. The exact amount of power that is permissible depends upon such circumstances as the acoustic properties of the church, the size of the choir and of the congregation, and even upon the state of the weather. On a cold, depressing morning the organist certainly should not add to the prevailing dullness.

Many players look upon the accompaniment of the psalms as affording scope for misplaced ingenuity. The organist who tries to indulge in word painting, regardless of the sense of the whole passage, is not yet quite as extinct as the dodo, but he is not to be met with so frequently as was once the case. True expression should be sought

rather in changes of tone-color and dynamic force than in excessive employment of florid accompaniments, which are often distracting to the members of the congregation. Good taste dictates that the accompaniment should be unobtrusive, although sufficiently prominent to support both the choir and the congregation.

Nothing is easier than for a player to get into a groove of irritating little mannerisms. For example, some people appear to have an aversion to a dominant concord; they must add the seventh to the common chord, a mannerism that is particularly annoying when every plagal cadence, as in the final Amen, is thus preceded. Again, why should the last line of every stanza in a hymn have a *rallentando*? Such a procedure becomes not only wearisome, but, worse still, ineffective. Another ridiculous mannerism is the practice of leaving off gradually. We know that this has the weight of precedent in its favor, but that does not make it any the more agreeable. The orchestra that trembled away into silence on the double bases *pianissimo* would not be tolerated for a moment, and it is only our innate conservatism that has enabled us to put up so long with such a practice on the organ. A clean ending as well as a clean beginning is a useful rule in music. To hear the organ gradually dying away on every possible occasion from the start to the finish of a service is intensely irritating. Of course, the custom had its origin in a mistaken desire to copy the lingering effect that is due to the resonant qualities of many churches, notably the cathedrals, but two important considerations are overlooked; first, that a great resonant building sustains the whole chord and not merely the bass note, and second, that the effect is an echo, and therefore practically does not interfere with what follows, whereas in an ordinary church with little resonance the organ simply lags superfluous on the scene, while the clergyman is proceeding with the next Versicle, or whatever it may be. The ethereal echo effect in our cathedrals is inimitable, and an organist of good taste will not endeavor to copy it by mechanical means.—*The Musical News*.

### REBUILDING AN OLD ORGAN.

THE old organ in Trinity Church, New York, has been recently rebuilt. This organ was originally built in 1846 and has for a long period been one of the noted organs in the metropolis. To examine the organ one is obliged to climb a narrow, twisting flight of steps in the thickness of the wall of Trinity spire. At intervals along the way tiny loopholes shed light on the time-stained walls and the dust that has settled imperceptibly into the nooks and crannies with the passage of years. The clamor of Broadway is left behind. Involuntarily, one forgets the vast bulk of sky-scrapers. Everything is old and plain. The walls, a foot thick and more, seem as though they must have always been there, and always grimy and dark with age.

The stairs wind around in corkscrew

fashion, so that after a few feet of the ascent one is totally ignorant of directions. It is at this point of momentary bewilderment that another sound is heard taking the place of the din of traffic that sifts softly into the body of the church. The new sound is a faint tinkling and hammering, sometimes near and sometimes apparently far up in the spire near the chimies. It is the sound of the tools of the workmen engaged in rebuilding the organ.

After two more twists, the stairs suddenly turn and one emerges into a little room crammed full of levers, pipes, tubing, boxes, long rows of seemingly useless wooden sticks, and great bags of leather. A ladder in one corner leads to another room devoted to a similar pile of machinery, and as far as the visitor can see into the gloomy blackness of the spire above there is a confused tangle of pipes and levers. They stretch out to the front of the spire on Broadway, taking up a space almost as large as the nave of the church. All this is the organ of Trinity Church, one of the oldest organs in the country.

Men in overalls skip about, and the master-builder steps out from the rack of tubing in answer to a question. So far as the stranger can see, the job resembles any other piece of mechanical work. There does not seem to be anything artistic to it. It is a question of hammers and screw-drivers. This is disappointing. One cannot help associating an organ-builder with music, but there is no music in evidence.

The master-builder informs the visitor that the organ was built in 1846, by Henry Erban, and presented several peculiar features which the church wished preserved. The task of rebuilding has been a long and tedious one, taking nearly six months' time. The church authorities wished to preserve the unique features of the old organ; hence, only simple repairs of the mechanism were possible, though many things have been done to make it an up-to-date organ, as far as the original scheme would permit.

When the organ was first built it required four men to work the bellows and supply the wind necessary to play the organ. Now, a five-horse power electric motor does that work much more satisfactorily. As the builder took the visitor through the various parts of the instrument, he remarked: "All these levers and rods and pipes are manipulated from the keyboard in front. The pressure of the player's finger sends a small puff of wind through these tubes and a small valve is forced open, permitting the compressed air to rush into the pipe and make it speak. Some of the pipes are enormous, nearly forty feet high. You can look up toward the roof, there, and you are not able to make out the end of the largest pipe."

We passed through a narrow doorway into the gallery over the main entrance where was located the console, as they call it, which contains the keyboards. The organist's bench is placed before this console, which contains four keyboards. Underneath these there is another set of keys for the feet, together with a maze of treadles for combinations. A workman had ripped up part of the floor and was tinkering with an intricate mass of small pipes or tubes which resembled a plumbing system or perhaps a water-tube boiler. The builder informed us that the different keyboards controlled different parts of the instrument and they could all be

coupled together, bringing out the full power of the instrument.

After some further time spent in examining various parts of the instrument the visitor is groping his way down the stairs again to the body of the church, the organ overhead rumbles gently, as if springing into life, and the quivering, long-drawn notes echo through the building, for the morning service. Still higher in the spire the chimies ring out their morning hymns.

### A JUNIOR CHÖIR.

BY N. H. ALLEN.

WE bring to the attention of choir directors the feasibility of organizing and training girls' choruses in their respective churches; not of course for constant use, but to occasionally appear on special Sundays. There is hardly a parish where twenty-five or thirty good voices cannot be selected among girls of ages ranging from, say, thirteen to eighteen years. In these days of public school instruction it will be found that a majority of them read music at sight pretty well, and they are quick to catch and apply any hints of style offered by the trainer. Their voices are for the most part true, and, if not forced too high, very sweet. It will be necessary to teach them how to breathe correctly, and faults of pronunciation will crop out; but with this attended to, and they are shown how to get their high notes without screaming, the effect of their singing is charming. At first they will have to sing mostly in unison, but as the work with them matures, they will sing in two and three parts very effectively. As they enter the church in processional, attired in vestments, they present a most attractive picture, besides lending a novel effect to the music. In churches where a chorus choir is employed, these junior choirs of girls can be largely depended upon to fill vacancies, and have the advantage of most useful training for the promotion.

### POOR ENUNCIATION.

BY N. H. ALLEN.

How often we hear poor enunciation in choir singing, and that, too, among choirs in most respects well trained. There are singers so intent on making the most of their vowels that they ignore the clarifying consonants, and a muddy effect ensues. This is largely at the bottom of the complaint frequently heard, that the choir does not make itself understood, and accounts for the custom of providing the words of anthems, etc., on the Sunday calendars. It is a great pleasure to hear a singer who makes every word as distinct as in ordinary speech. This failure to enunciate perfectly sometimes leads to grotesque effects. Take, for example, the Gloria Patri. How often it comes out: "Glory be to the Father, and to the Son, and to the Holy goat!" Listen where you will, and nine times out of ten this will be what you hear. This is not edifying, and choirmasters should insist on the correctness of such an abuse. A great deal of sloppy work with words is often heard in chanting. "For Thou shalt judge the folk *reishly*" is a sample of many such slips in chanting, and in The Lord's Prayer, "Lead us snot 'n tem'tation" has almost come to be an accepted version in some quarters. A great deal more attention, too, should be paid to the six labials than is usually the case. These are shortcomings in American choir singing that should be dealt with.



## THE PASTOR'S RELATION TO HIS CHOIR.

BY D. E. LORENZ, D.D.

THE pastor owes something more than musical coöperation in connection with his choir. There is also a personal relation which should extend to every individual choir member. It is the minister's duty to know every person in his church as pastor and friend, but his hold upon his musical constituency should be even more close and vital. For his singers form one of the most important pillars in the effective church organization, and the pastor can well afford to give time and thought and attention to those who are as his very right hand in sustaining the value and impressiveness of the church service.

For some reason the choir has not been given the recognition and standing which its place in the church would warrant. After all, public worship is the real function of the church, the main warrant for its existence. In giving public worship expression and uplift, the choir performs a service which is only less important than the spiritual leadership which the pastor exercises in voicing the needs of his people in public prayer and in giving enlargement of spiritual vision through the Scripture reading and the sermon. Hence the choir should receive the respect and honor of the church as one of the essential factors of its life and worship.

It is all too true, however, that the choir does not often live up to its high privilege and station. The individual members do not always take their work seriously. The fact that they stand between the congregation and God in voicing the motions of praise and love in song, even as the minister represents the people in petition and represents God as speaking in appeal and exhortation—this sense of sacred and vicarious responsibility rarely occurs to the singers. There is too often a lack of reverence, a mere perfunctory performance of duty, accompanied sometimes by a flippant manner that would scarcely be proper at a concert or any secular entertainment.

## The Attitude of the Congregation.

It is not strange that the congregation will not rate the choir very high as a spiritual asset when the choir has so poor and paltry a view of its own value and place. So long as members of a choir make attendance at public worship a matter of whim or of convenience, instead of one of the most urgent and sacred of duties; so long as there is frivolous and irreverent conduct sometimes amounting to actual disorder, distracting the thoughts of the congregation by audible whisperings and noisy turning of leaves in the music folios; so long as disagreements and jealousies between individual choir members are subjects of gossip and scandal in a community, it is not to be wondered as if the choir is not given a conspicuous place of honor. Putting on graceful and impressive vestments will not add sanctity to public worship when those who wear them seem to have so low a conception of the sanctity of their office. If any minister treated his position with the indifference and levity too often shown by singers toward their work, he would soon be in disfavor in the eyes of the congregation and of the community.

Just here the authority and personal influence of the minister should make themselves felt. He should emphasize the exalted place of the choir in the reverent and inspiring worship of the

church, making it plain that nothing can be too good or too carefully and conscientiously prepared to serve so holy a purpose. He should also impress the fact that the noblest offering which the singer can bring, of fidelity to rehearsals and to public worship, of a lofty conception of the holy service rendered, and of the true reverent and worshipful attitude in the service, in which the choir should set an example to the congregation—that such an offering is the only one that the consecrated choir singer should dare to bring into the sanctuary worship.

Merely to enunciate such important truths, either in public or in private, will scarce accomplish the consummation so devoutly to be wished. The personal equation is essential—the hold which the pastor should have upon the affection and respect of his choir. It is human nature that people will do what a man asks because they love him, when they might be little moved by hortatory appeals. When the minister has the personal attachment and loyalty of the individual members of his choir, and sets them a splendid example of enthusiasm and reverence in the preparation for public worship, he can enlist their best work and most effective coöperation. By calling on his choir in their homes, by going out of his way in showing interest and sympathy in their daily lives and experiences, by being a true friend and helper in time of need, the pastor can swing all his singers into line and use them as a most effective factor in church work and worship.

## The Social Position of the Choir.

The pastor, however, has more than a personal relation to his individual singers. There should be a leadership in the social life of the choir organization. The pastor recognizes that he owes a duty toward the Sunday-school, the Christian Endeavor, and other clubs and organizations, and he is ever ready to appoint and coöperate with committees that seek to promote the social life in the church ranks. Why is it that the choir as a body gets so little social recognition? Some of the singers are not identified with other organizations within the church, and consequently have little opportunity of coming into close personal and social relations with the congregation.

Why should not the pastor invite the choir to his house and encourage the singers to spend an informal evening in social enjoyment? This would certainly tend to establish an *esprit de corps* and an atmosphere of cordiality among the singers themselves.

Why should not the pastor make a point, when a new singer joins his musical forces, of being present on the first evening when the singer presents himself, and taking occasion, either before or after rehearsal, of introducing the novitiate to the various choir members, and thus give him a fine social send off?

Why should not the pastor bring the choir into prominence at various public gatherings, giving the singers an important place in the program, and calling for a public expression of appreciation that would tend to bring choir and congregation into closer social unity?

Why should not the pastor see to it that once a year the church gives a public reception to the choir, and that this be done with the most effective *effect* possible? Every organization in the church, including boards of trustees, sessions, etc., should be represented on such a committee, and elaborate prepara-

tions, worthy of the appreciation with which a faithful choir should be regarded, ought to be made, and the choir should be guests of honor and sit at the head of the feast. A brief musical program, given in the choir's best style, would give distinction to the occasion and enjoyment to all present.

The most important phase of this subject is the relation which a minister should have to the religious life of his choir members. This deserves an entire article instead of a brief reference. It is a mooted question whether those who are not church communicants ought to be permitted to be leaders of public worship. Certainly it is little short of a scandal to have persons in a choir simply because they are trained singers or have good voices who are known to be flagrantly immoral. It lowers the whole social and religious life of the choir, and actually jeopardizes the moral welfare of younger and impressionable members. It is not an unheard-of thing that some debauchee, admitted into a choir because of a desirable voice, has been the means of corrupting the character of some innocent but easily influenced young girl. No risk of such contamination, or of making the choir an occasion for gossip or scandal, should be taken, no matter how valuable such a singer may be in a musical way.—*The Choirleader.*

## ORGANISTS AND OLD AGE.

THE longevity of organists has often been commented upon. It is indeed remarkable. Sir George Smart was nearly ninety-three at his death. Dr. Child, organist of St. George's, Windsor, lived to be ninety-one; Dr. Done, organist of Winchester Cathedral, died at over eighty; Dr. Ford, of Carlisle Cathedral, recently celebrated the sixty-fifth anniversary of his appointment to that office, having played his first service in the cathedral in February, 1842. Dr. W. H. Longhurst, as choirboy and organist, saw nearly seventy years of unbroken service at Canterbury Cathedral. The organists of St. Paul's Cathedral, if we except Sir John Stainer, have all been long lived. But it is among the more easy-going continentals, and especially the Germans, that we find the record breakers. Bach heard Johann Reinken improvise on the chorale, "By the waters of Babylon," when Reinken was ninety-nine years old! Reinken died shortly afterwards, having officiated as organist in St. Catherine's Church, Hamburg, for nearly seventy years. Quite recently the death was announced of an organist at Andernatt, Columban Russi by name, who had almost completed his hundred and third year! He had been an organist for seventy-six years; but it is not stated whether at the same church.

## A CURIOUS OLD ORGAN.

THE most curious of all of the old organs is the organ of bamboo in the barrio of Las Pinas, Philippine Islands. In this instrument, Padre Diego Cera built himself a monument in bamboo, and no more interesting and unique memorial could be found. When he went to the Philippines in 1785 to build organs, there was neither metal, nor suitable wood, nor leather, nor pipe metal, nor wire, nor keys, nor anything else with which organs were wont to be built.

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## Violin Department

Edited by ROBERT BRAINE

### THE UBIQUITOUS LABEL.

BY ROBERT BRAINE.

If a rusty looking tramp knocks at your back door and boldly announces that he is the "Emperor of Germany," and that on the strength of this he would like a square meal or the loan of a dollar until spring, you would naturally telephone the police that a dangerous crazy man was at large and needed looking after. If, however, you buy an old violin for \$5 or \$10 and find a label inside it stating that the violin was made by Antonious Stradivarius, in Cremona, in the year 1710, the chances are that you will become excited, and get a slate and pencil to figure how old the violin is. It is also further likely that you will write to some musical magazine to inquire how much Stradivarius violins are worth, and will further ask the editor to give you an opinion as to whether the violin is genuine or not on the strength of a copy of the label you send him, and your statement that the violin is very "ancient looking." Of course no one knowing much about violins would do these things, but I am speaking of the general public, which knows nothing of violins.

I doubt if anything short of a surgical operation on the brain of the average purchaser of an old violin will make him understand that because a violin has a label pasted inside stating that it was made by Stradivarius, Guarnerius, or Amati, it is no sign that it is genuine and worth \$5,000 or \$6,000. If a man finds a bunch of stage money in the street he does not rush to the nearest bank to ask the cashier if it is genuine. Let the same man buy an old battered violin in a pawn shop, and he is much impressed. He has frequently read in the Sunday supplements of the sensational press of how priceless Cremonas have been picked up for a song in all sorts of queer places.

He looks his "find" over carefully. Suddenly on the inside, begrimed by soot and dust, an ancient label catches his eye. With rapidly beating heart, he spells out the mystic words, "Antonious Stradivarius, Cremoniensis Faciebat Anno—" for so most of these labels are worded. He becomes excited, and writes to the music journals about his violin. He takes the neighbors into his confidence. Most of them congratulate him with ill-concealed envy. He learns that a genuine Strad. is worth from \$5,000 to \$10,000. He has no doubt about the genuineness of his fiddle, for does it not bear the ancient label of Stradivarius?

He and his wife at once begin to make plans for spending the thousands that this matchless violin will bring to them. The local newspapers hear of the "find" and some enterprising reporter writes a lurid account of "John Smith's" wonderful discovery, with a picture of Stradivarius at the head. Some of the neighbors who are inclined to doubt are laughed to scorn, for does not the violin bear the label proving

it to be 187 years old? In a sad hour our friend John Smith shows his fiddle to some intelligent violinist or violin dealer, only to be brought from the clouds down to earth again by the statement that the violin is worth only \$4 or \$5, label and all, as it is only a cheap, clumsy imitation of a Cremona. It is a sad day in the Smith family, although Mr. Smith still has lurking doubts as to whether his informant is not "knocking" the violin in order to try and buy it cheap from him, and win the fortune for himself.

This is the sort of thing that goes on constantly all over the world. Violinists are bothered to death by people bringing supposed Cremonas on the strength of bogus labels, and violin experts and dealers have the same experience, while the newspapers are fairly filled with stories of "finds" of old fiddles supposed to be of immense value.

#### Labels Cheap.

The bogus label has been exposed and explained in the musical press hundreds of times, but to no avail. The fact of the matter is that a label in a violin is of no significance whatever. There are millions of violins in existence bearing the labels of Stradivarius, Guarnerius, Amati, etc. These labels can be purchased at some of the large music houses in Europe or America in sheets like postage stamps, ready for pasting in violins. The labels of any of the distinguished old masters can be bought for a few cents. There are different grades of these labels. Some are the crudest sort of affairs, as regards printing and paper. The intermediate grades are better, and the highest grades are works of art, which would do credit to a skilful counterfeiter. The paper of the genuine old label is skilfully imitated, the printing or pen work would deceive anyone but an expert, and after the label is finished it is put through various processes to give it the appearance of extreme age. Dust is sometimes ground into it, and after it is pasted in the violin it looks as if it had been there for 200 years or so. Where such great care is taken with the label it is usually done with the deliberate intention of deceiving the purchaser.

#### An Old Custom.

The custom of pasting labels in imitation Cremonas is of early origin. It began soon after the musical world began to acknowledge the supremacy of the Cremona violins. As a rule these labels are not put into the ordinary trade violins with the intention to deceive, but simply to state the model of which the violin is a copy. I have never heard of a penalty for the makers placing these labels in violins. It is a trade custom of long standing. There are occasional prosecutions, however, of violin dealers and others for selling imitation Cremonas for genuine, on the strength of the general appearance of the violin and the label, if the intent to deceive the customer can be proved.

Of course no well-posted violinist pays the slightest attention to the label, but it would be better for all violin makers to put in their violins, as some already do, labels reading, "Copy of Stradivarius," or "Amati Model," etc., instead of using labels exactly imitating the paper and phraseology of the Cremona labels. This would be a great protection to the ignorant and unwary, as there are many cases in which violins having an ancient appearance are sold at prices far beyond their real value on the strength of the label.

I am often asked whether it is not possible to pick up a genuine old Cremona in a pawn shop, a second-hand store, or in the possession of a private party who is ignorant of its value. It is of course possible. Few things in this world are impossible. It is possible to find a \$5,000 diamond in the gutter, or to win the capital prize in a lottery, or find a full-grown African lion (escaped from a circus) roaming in your back yard. Any of these things are much more likely to happen than for you to find a genuine Stradivarius violin for sale for a few dollars in an out-of-the-way place.

Cremona violins are so rare and valuable that like noted paintings or engravings their location and ownership are pretty well known—at least this is so in the case of the best violins of Stradivarius and Guarnerius. The whole world has been raked over with a fine tooth comb for them by violin dealers, collectors and violinists, and the hidden ones have practically all been discovered. Once in a while one is stolen and finds its way to a pawn shop or second-hand store, but such a hue and cry is raised that, as one writer on violins says very truthfully, "It is much safer to steal a child than a Stradivarius fiddle."

#### Valuable Violins Rarely Found.

While it would be an all but impossible piece of luck to find a violin by one of the five or six greatest Cremona masters where it can be purchased at a nominal or even a moderate price, still there are thousands of excellent old violins in existence made by lesser Cremona makers or by the violin makers of Germany, France and Italy (outside of Cremona) which can often be purchased far below their value.

#### To Find a Violin's Value.

If one finds an old violin and suspects that he has a prize, it is of no use to send a copy of the label and a description of the violin to a music journal or dealer. Any kind of a label can be pasted in any kind of a violin, and genuine labels are sometimes found in spurious violins. The expert must see the violin before he can tell its value, just as a banker must see a bill to tell if it is counterfeit. Violin teachers, many of them, have considerable knowledge of violins, but few of them are able to pass with authority on the genuineness of Cremona violins. There are very few experts in the entire United States, and these are found only in our larger cities. One firm in a large Western city, which does a large business in old violins, charges a fee of \$5 for examining violins, giving in return a certificate, stating the probable value of the instrument, together with the school to which it likely belongs, the name of the maker, if that can be determined, etc. There are a number of experts in New York city and Boston who will give an opinion on a violin gratis, if the instrument is taken to them or sent by express. I

know of cities in the United States of 200,000 population where there is not a single musician or violin dealer who is competent to give a really authoritative opinion in the case of a valuable old Italian instrument. The city of London, England, probably has the greatest number of expert judges of old violins, for London is the greatest violin market of the world as regards rare instruments. London has regular monthly auction sales of old violins to which valuable instruments are sent from all the world for sale.

#### PERSPIRATION.

A LONG and interesting essay could be written on "Perspiration" of the hand and its effect on violin playing. We are in the season just at present when the violinist suffers greatly from it, although some violin players are troubled by perspiring hands the year round. Excessive perspiration is an affliction which seems largely constitutional. Some people have comparatively dry hands, no matter how torrid the weather is; others have hands which exude moisture the year round, and seem to be unable to find relief. This perspiration of the left hand troubles the violinist in two ways: in the first place when the hand is damp and sticky it is difficult to shift well, as the hand clings to the neck of the violin, and the smooth gliding of the hand so indispensable to good shifting is well nigh impossible. The second difficulty arises from the strings becoming damp and soggy from the fingers, in which case they gradually become flat, at least in the case of gut strings. I have heard many a promising solo all but ruined because the excessive perspiration of the fingers caused the violin to get out of tune to such an extent that playing in tune became impossible. Every teacher will remember pupils whose hands would be covered with large beads of perspiration when they played, and who would have to spend half their time in tuning on account of the strings becoming wet with perspiration. I once knew a young baker who was accustomed to working in very high temperatures, and who essayed to learn the violin. His left hand perspired so freely that drops of water would actually fall from it on the floor. Gut strings were an impossibility for him, as after two minutes playing the finger-board of his violin would be as wet as if it had been dipped in a bucket of water. Silk strings were not much better, so he was obliged to use wire strings.

Many different remedies have been prescribed to overcome the moisture of the left hand. I know one violinist who carries a large piece of alum around in his violin case with which he rubs his hand when he is about to play. He claims to get excellent results from it. Rubbing the hand with alcohol or cologne water just before playing is also prescribed. Alcohol evaporates very rapidly, drying up the moisture of the hand. Still another remedy, is to rub the hand and fingers with a sponge dipped in a little sugar of lead or milk, applied before going to bed at night. Quite a number of preparations are on the market for overcoming perspiration of the hand; one, "Palmarine," enjoying quite a sale in London and throughout England. Some violinists use various kinds of powder on their fingers, and one pupil from the country I instructed, invariably carried a jar of corn starch around in his box to rub on the fingers of his left hand. Pulverized alum is another favorite remedy with some people.



As far as my personal observations go, very few of these things have much effect in stopping the evil. I believe, however, that it is an excellent plan in such cases to apply a little almond oil to the strings where the greater amount of fingering is done, say commencing from the nut of the violin half way the length of the string. The application of the oil prevents the perspiration soaking into the string. Some violinists also apply a small amount of the same oil to their left hand and fingers when troubled with extreme perspiration.

It may comfort young violinists to know that many violin students outgrow this habit of excessive perspiration, and the youth of sixteen with an excessively clammy hand may have a comparatively dry hand at thirty. It is an interesting fact to note that the amount of perspiration differs greatly at different times and in different states of the body. Some players whose hands are quite dry on ordinary occasions, will suffer from perspiration of the hands when excited or nervous, as for instance when they are about to play an important solo, or where great responsibility rests on them.

Violinists with naturally damp hands can usually succeed in using gut strings, if they apply a little oil to the strings in the manner above described, taking care not to oil the half of the string next to the bridge. The best makers of Italian gut strings usually send their strings out to the trade covered with a slight coating of oil. If the violinist will examine an Italian string, fresh from the maker, he will get an idea of about how much oil should be used on the string.

There are very few complaints about too much perspiration in the case of the right hand, as a reasonable amount of moisture is an advantage to the right hand in keeping a firm hold of the bow. I have heard violinists complain of the right hand being too dry at times, causing the hand to slip along the stick of the bow and preventing a firm hold.

### THE SCALE.

A FAMOUS Italian singing teacher on being asked what studies should form the foundation of vocal culture, said he would embody them in a simple verse, which ran something as follows:

La Scala, La Scala, La Scala, La Scala;  
La Scala, La Scala, La Scala,  
La Scala, La Scala, La Scala, La Scala;  
LA SCALA, LA SCALA, LA SCALA.

Which being translated is of course:

The Scale, the Scale, the Scale, the Scale;  
The Scale, the Scale, the Scale,  
The Scale, the Scale, the Scale, the Scale;  
THE SCALE, THE SCALE, THE SCALE.

The Italian maestro not only had the right idea as regards voice culture, but his verse could be applied to violin playing equally well. The scale is of course the basis of technic on any instrument, and yet it is astonishing how much it is neglected. Teachers neglect teaching it and students neglect practicing it. A perfect mastery of the scales is a short cut to learning the technic of any instrument, and will save the student hundreds of hours of practice. Playing the major scales in all keys, and the minor scales in both melodic and harmonic forms is also the finest method of ear training that can be imagined for the violin student. There are a number of excellent works published for scale practice. One of those most extensively used is that of Henry Schradieck, one of the world's greatest violin pedagogues. In this work all the major and minor scales (in melodic and harmonic form) are given, covering the entire compass of the keyboard. Chromatic scales in all

the positions are also given. All the scales major and minor are given in thirds, sixths, octaves and tenths. Practice of the latter gives the best possible practice in double stopping. There are a number of other works equally good. It is also a good form of practice to take the scales with different forms of bowing. A great variety of bowing aside from the legato forms can be used, such as staccato, spiccato, spring bowing, etc. This is killing two birds with one stone as the student not only gets practice on the scales but on the bowings as well.

A violinist who is complete master of the scales in all their various forms, will instinctively finger a passage correctly, although the fingering is not marked. Scale practice can be begun with the violin pupil from the very start, as soon as he has learned the use of the fingers of the left hand. Care should be taken to leave the fingers on the strings as they are put down, in ascending scale passages, the fingers remaining on the string until it is necessary to move them to the next string or the continuation of the passage.

### ANSWERS TO QUERIES.

B. G. B.—The bow should be held in the first crease of the first finger, as given in your enclosed diagram, for in order to get the greatest freedom in wrist action the fingers should be almost at right angles to the bow. The holding of the bow in the second crease is one of the most common and serious mistakes in violin playing. The fingers must be held on the bow in an easy, natural position, neither spread out nor tightly gripped together. The thumb should be placed opposite the second and third fingers. You speak of your hand being somewhat abnormal in regard to the length of the thumb. It would be impossible for us to advise any changes in the normal manner of holding the bow without seeing your hand.

C. J.—If your hands perspire so freely in the summer that you cannot use gut strings, try a fine quality of silk strings, which, while not so brilliant as the gut, give fairly satisfactory results.

L. J. H.—You would probably find that Danclas' "Fifty Daily Exercises" would answer your need for a book of easy technical exercises for the left hand, to develop strength and facility in fingering.

R. D. G.—You make a great mistake in trying to play such works as the Mendelssohn Concerto, when, as you say, you have only played a short distance in Kreutzer's "Etudes." This concerto requires a large technic, and should only be approached by a thorough violinist. It is highly injurious to your progress to spend your time on works so far beyond your reach.

C. H. W.—Your troubles with your bow probably come from the fact that the hair is worn out. As a bow is used the hair becomes dull just as a razor does, and fails to take hold or "bite" the string. It must then be re-haired. If you look at a horsehair with a microscope you will find that it has little teeth like a saw. Continued playing wears these little teeth and the bow no longer takes hold of the string. If you only practice an hour a day your bow should be re-haired at least twice a year.

W. S. K.—There is no fixed metronome number for each of the various Italian tempo marks, andante, adagio, allegro, etc. The ideas of composers vary so greatly as to the speed at

which compositions with certain markings should be taken that it is impossible to lay down a hard and fast rule by which you could be guided. There is nothing in the science of music about which there is so much uncertainty as there is in regard to tempo marks. If the metronome markings are not given on a piece of music, the only way is to judge from the tempo mark considered in its relation to the character of the composition, or to get some musician who knows the authoritative tempo, to mark the metronome figures for you.

### NEW VIOLIN STARS.

A NEW star seems to have been added to the violin firmament in the person of a young Russian named Efrem Zimbalist, a pupil of Prof. Leopold Auer of St. Petersburg. This young man has already created a great sensation by his playing in Europe, winning the most extravagant praise from the greatest critics. In these days of "puffery," it is necessary to take all criticism with a grain of salt, and the only way to judge is to average up the opinions of all the critics. One thing is certain; the criticism which Zimbalist has received is equally extended and as favorable or more favorable than that received by Kubelik or any violinist who has appeared during the past few years, at the outset of their careers.

One interesting point in regard to the success of Mischa Elman and Efrem Zimbalist, who are now among the most noted of the world's violin soloists, is that they were both pupils of Professor Auer, of St. Petersburg. When Kubelik and Kocian appeared a few years ago, fresh from the studio of Sevcik, of Prague, the latter immediately acquired a tremendous following. He was immediately hailed by many as the world's greatest violin teacher, and the originator of a method described by his admirers as unique, and greater than anything the world had yet known. No one will deny that Sevcik has great merit as a teacher, and that his method has much of value, but the remarkable success of the two Auer pupils above named certainly proves that no violin teacher in the world holds a monopoly on the art of turning out artist violinists.

The plain truth of the matter is that the principal thing is the thoroughness with which the student is taught. This is the case with Professor Sevcik, and his method. The method of itself certainly cannot achieve results which cannot be attained with other material. Its chief advantages lie in its logical manner of presentment, and its wealth of material for obtaining thoroughness in solving the various technical problems of violin playing.

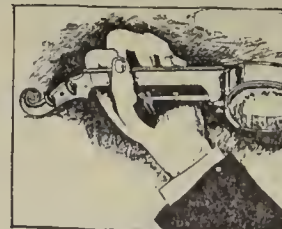
I was once struck by the modesty of a remark which I heard Carl Halir, one of the most noted violinists of the world, make to an American pupil, while he was in America on a concert tour. The American said he had a great ambition to go to Berlin and study with Mr. Halir, who at that time was the friend and colleague of Joseph Joachim in the Royal High School of Music, in Berlin. "My young friend," said Mr. Halir, "it is not necessary to study with me alone. In Berlin you will find a large number of excellent teachers. I know of twenty-five teachers of the same school as Joachim, any one of whom I could cheerfully recommend to you."

After the pupil grabbing methods so common with many teachers, even of the highest rank, it was refreshing to hear a really eminent teacher talk in this vein.

## VIOLINISTS

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**Testimony of Prof. Albert Goldenberg**  
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**Testimony of Mark M. Fomeroff**  
Dear Mr. Goldenberg: I have tried your "Thumb Rest" and can gladly recommend it. I find it very useful for beginners. —Yours truly, MARK M. FOMEROFF, instructor at the Institute of Musical Art of the City of New York, March 25th, 1908.

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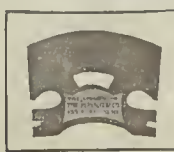
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# CHILDREN'S PAGE

## WHAT A LITTLE CHILD CAN DO.

HELENA MAGUIRE.

This is a little talk with the children whose papas have had "money troubles," and so have been obliged to discontinue their music lessons.

Let us begin with a little story—

Once upon a time a shepherd boy was sent with his sheep to a pasture where there were some thorn bushes. The sheep would insist upon going through the bushes instead of around them, and every time they passed through the thorns tore their wool. Seeing this, and feeling sorry for his sheep, the boy went for a hatchet, thinking to cut the bushes down. But as he was returning with the hatchet he saw a bird fly out of the bushes with a piece of the wool in his bill, and then another, and still another, and following them he saw that they were lining their nests with the bits of wool, making of it soft warm homes for the bird-babies. And coming back the boy put his hatchet away saying, "The good God permits the sheep to tear away a little of their wool to a good and happy purpose. I will not cut the bushes down."

Now let us make believe that the sheep are your papas, and the thorny bushes the unkind world that has torn your papas' money away from him, and that you are the little singing birds that are going to use your papas' misfortune as a means of filling the home-nest with comfort and good-cheer.

The "times" have been very hard my children, for sometime your papas have been very much worried and sorely tried, and in any home where it has been necessary to discontinue the little daughter's music lessons because there is only just money enough for the actual needs of life, there must indeed be heavy hearts, and sad and sorry hours.

Right here is your opportunity—your great, big, golden opportunity—to practice the Spirit of Helpfulness.

"The good are better made by ill,  
As odours crushed are sweeter still."

### Do not stop Practicing.

To most children, leaving off lessons means leaving off practice. Do not let this be so with you. As you have had lessons, can read music and understand the fundamental principals, and as you have a musical magazine coming to you every month with, always, several interesting selections in it, there is no reason why you should not continue to practice. Of course I know that it is much more difficult to practice when you cannot look forward to playing what you have practiced to your teacher each week, and to have to go on always without the kind assistance that you have been used to, but play what you study to Father and Mother when you have done the best that you can with it, and they will surely be pleased with it and find it good. It is difficult—I realize this and sympathize with you—but it is not impos-

sible to study without a teacher, and remember that—

"Nothing deserves reward  
Unless it gives us trouble."

And by taking this trouble you are using your papas' misfortune for your own "character-building," just as the little birds used the unfortunate sheep's wool for their nest-building. And, I ask you, is there anything which can better brighten a home and make it a cheery, comfortable place in which to live, than bright music well played? Surely there is nothing better for the lightening of heavy hearts than the merry music with which a little daughter may fill the home if she will only continue to practice after trouble has come and lessons are stopped.

Now let us see just what will be the best way for you to study alone. I would suggest that for each month's study you select two of your old pieces for review work, and two selections from *The Etude* for new study. Four selections a month, two new and two old, will give you work enough along that line. The technical part of your practice is not so easy to manage alone, so for this I would suggest that you obtain assistance in either one of two ways. Either explain to your teacher just why it is necessary that you should discontinue your lessons, and ask her to make out a plan which you will be able to follow out in your practice month by month. Any teacher will be glad to do this for you, and to give you a word of advice whenever you may need it. Or if it is the case that you have stopped lessons some time ago, and are not at present in touch with your teacher, why just write to *The Etude*, telling us all about it, and we will be very glad to help you. Tell us what studies you have been working on, as well as scales, and we will help you in every way possible.

You will find that in this, as in everything else, there is an advantage as well as a disadvantage. Not to be able to have lessons is certainly a great disadvantage, but to practice without a teacher has this advantage—it makes you think for yourself. That is the trouble with most of us when we take lessons, we are so apt to let the teacher do all the thinking for us.

Then, too, the chance to practice what you like is an advantage, provided you like the right things, as I hope you will. Another thing, it gives you time to practice the songs that you learn in school, and it is always a good thing to "play what you sing, and sing what you play." To practice "thinking music," as Mr. Lewis advises in the July *Etude*, is another thing that you may do without a teacher. You can do this at almost any time or place, and it will help you immensely.

So, in many ways, you can make your papa's misfortune your own good, and when you go back to your lessons you will appreciate them much more for having been obliged to struggle along for awhile alone.

I once knew a little girl whose papa died when she was a very little girl,

leaving her mamma with only a very limited amount of money. And always this little girl's "dearest heart's desire" was—a piano. This was what she wished for every time she wished on a load of hay, or broke a "wish-bone," and at last, on her twelfth birthday, her mamma said to her, "My dear, I am going to give you your heart's desire," but when I have bought the piano there will be only one hundred dollars left for lessons. This will only pay for lessons for one year, and you can only have the piano on condition that you will continue to practice after your lessons are over."

The little girl promised gladly, and she kept her promise. Her teacher told me that she did three years' work in the one year that she had lessons, and although this little girl is now a busy school teacher she is also a charming musician.

### Make the Best of Your Opportunities

What this little girl did any little girl can do. Sometimes it is a very good thing for a little girl to know



THE MUSIC LESSON.

that her lessons are only going to continue for a limited period, because she will then realize the need for making the most of the present moment. And if you did not know that your lessons were going to end abruptly while you were studying, and did not make the most of your time, why just make up for it now by working a little harder by yourself, always remembering that *The Etude* is ready to help you if you will only ask.

It will pay you well to do this. You will have the happiness which always comes of doing a difficult thing, the happiness of being papa's little comforter, and the happiness of proving to your parents that the money expended on your lessons was money well spent. And if you practice cheerfully and well without lessons, it will make your father anxious to have you resume your music lessons just as soon as possible, and perhaps the music that you make through the dark hours will give him courage to make it possible sooner than it otherwise would be.

"The three great and inseparable requisites of the art of playing are correct fingering, good style and graceful execution."—*Philipp Emanuel Bach*.

## USEFUL MISTAKES.

FLORENCE LEONARD.

Who is discouraged over mistakes to-day? Who couldn't play his lesson without stumbling, and who kept making mistakes all through that hot half-hour of practicing, till mother looked in at the door and asked: "Are you playing that right?" And who said, "It won't go right! I make mistakes over and over again."

### How Mistakes May be Useful.

Do you know that mistakes can be very useful things? They show us all kinds of facts that can be helps to us. They are often danger signals, they show us that we are on the wrong track, and warn us that we must stop and go back and switch onto the right track. They are often a sign that we are doing something the wrong way, and if we try to find out the right way—presto! we can do something harder than we expected, and do it easily. They may even show us that we are trying to do something

which we cannot do at all—those mistakes are the kind we call "failures." But they will not be failures if they help us to find out what we can do, they will be very important steps toward success.

### Mistakes and Haste.

The mistakes that arise merely from being careless are not useful ones, unless they teach you to be watchful and overcome the careless habits. In fact, no mistake is useful unless it teaches you something. If you would like to change those bad fairies into good fairies you must be a sort of magician yourself, and this is what you must do: First of all you must find out why you made the mistake. Of course, if you are really trying to learn to play you are too sensible to practice faster than you ought, so we will not talk about faults which arise from that cause. Only remember that the Chinese have a proverb which says that all mistakes come from haste.

### The Mind Must be Quicker than the Fingers.

Of course, too you know that your mind must always keep guiding your fingers. But I don't believe that you know how many many mistakes occur because your mind is not quick enough at seeing the path or choosing the right finger, or giving just the right order. Your mind must be even quicker than your fingers, and sometimes that means a speed so fast that there is no way of measuring it. Do you remember that people say "quick as lightning?" They also say "quick as thought." So be sure that you keep your thought from being a lazy person. Make it at least as swift as a runner, a winner in a foot race.

### Some Useful Hints.

This, then is one of the questions to ask yourself when you make a mistake. "Do I know what I ought to do in that place?" And if you do know—notes, fingering, time, phrasing, touch—then



ask yourself "Do I know it quickly enough?" And then make your mind travel over it several times without using your hand on the piano; think the different notes and fingers and phrases. Next, playing it again, at first more slowly than you thought it, and keep watch of every point, do not stop thinking because you are using your hand, and gradually play it faster. Or perhaps you have to play a chord with a sudden skip from a distant part of the piano. You know perfectly well that the notes are, for instance, *f a c d*, and yet you never can make your left hand jump down to that chord promptly!

Try this way of making your mind help you. Put your hand behind your back, look steadily at your chord, count 1—2—3—and on three, as if your hands were racing with your counts, pounce on that chord. Try this several times, pouncing on different octaves, and you will really begin to know your chord. If in correcting any mistake you find out how to send your mind along before your fingers, and make a habit of practicing that way, you will have learned the most useful habit you can form.

### Always Follow the Fingering.

Another reason why stumbles occur is that children, even children who do not intend to be careless, do not make sure that they follow the fingering which is given them. It is the mind here, too, which is not alert enough. Some children think fingering is a troublesome invention of printers and teachers, but other children have found out that if they do put on the right fingers, the hard places will often suddenly smooth out and become easy. It is just because you remember to put "3" on one note and "5" on another, or some motion quite as simple. Tell your fingers, quickly and early enough, and they will not stumble over that place. Then that mistake will have taught you that fingerings are like switches on a railroad, to shift the train (our hands) into the right position on those smooth shining black and white tracks.

Perhaps you did follow your fingering, and did have your mind on the alert, and yet—your fingers would not reach the notes, and they stepped on cracks instead of notes. Do you know that beautiful Valse in E minor by Grieg, or the Piezonka Tarantelle? There are ever so many pieces which have the same sort of stretches in them, stretches, rather wide for your hand perhaps, and passages that have to be Oh! so beautifully *legato*, without a break. When you stumbled there, perhaps you were not letting your hand roll naturally along over the keys, with the swing of your arm. Did you keep it stiff and not let it follow with your fingers toward the high notes, and back again to the low ones? Then you were doing something the wrong way, and your mistake warned you. Try it the right way! Or perhaps you were practicing a "Perpetual Motion" or a "Brook" and your fingers and hand and arm ached, when you tried to play it fast, and finally refused to play to the end. Ask yourself whether you were working your horses too hard—making unnecessary motions and using up their strength long before the end of their journey!

### How to Make Mistakes Useful.

You can make your mistakes useful, then, if you find out why you make them, and conquer them, and after that begin your next piece with care that

you do not let any of these old faults creep in again.

The fault of carelessness was once cured in a very simple way. There was a girl who was very ambitious about her music, but she was careless, too. So after many admonitions which had little effect, her teacher began to mark her music. If a mistake, once noticed in the lesson, was repeated, a red crayon mark would descend upon the passage; if it occurred again, a green mark would go down, or a purple one—a new color for every repetition of the old mistake. Do you think that that girl liked to take her music home with all those rainbow-hued mistakes glaring at her? No indeed! She would bring a perfect piece to the next lesson, and the marks would be rubbed out, and she has become the most careful student I know.

Are your mistakes going to be useless?

### THE B SHARP CLUB.

BY NELLIE R. CAMARON.

ONE bright morning in September, the members of the "B Sharp Club" found in their respective mail boxes pretty little music rolls about six inches long. They were made of celluloid, adorned with painted sprays of flowers, the straps and handles being made of stiffened ribbon. Inside the roll was the following song in miniature sheet music form:

#### Invitation.

The "B Sharp Club," come away, come away,  
At 3 o'clock sharp, a week from to-day.  
Your teacher will greet each one with a smile  
And music and games all the hours will beguile.  
Come away, come away,  
Come away, come away.

The members of the "B Sharp Club" were the junior pupils of Miss Starr's music class. They met every week, but all understood that there was to be an especially jolly time when they were formally invited in this manner.

On the afternoon of the meeting, Miss Starr's parlor was gaily adorned with ferns, purple asters and golden-rod. Everywhere were hung violins, mandolins, harps, horns and guitars made of pasteboard and covered with tissue paper and evergreens. The children had helped Miss Starr to make these the day before. Now all waited with expectant faces for the fun they knew would be forthcoming.

#### A Scale Contest.

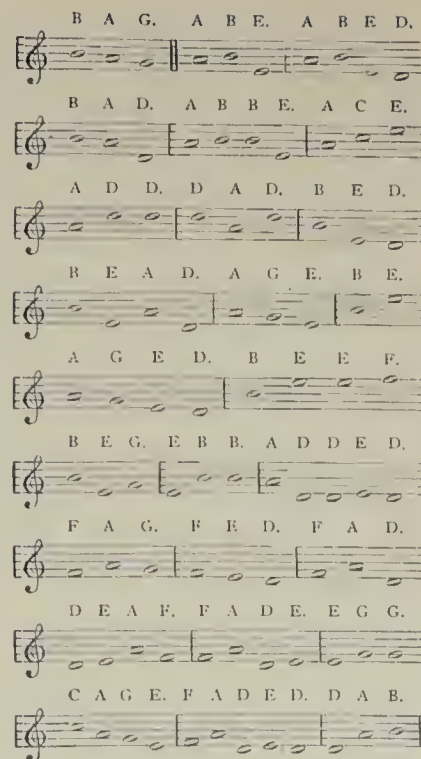
The afternoon began with a "scale contest." Each child in turn played the first five major scales. They called this game "Scaling the Heights." Then each voted on slips of paper for the one whom he thought had played the scales most smoothly and correctly. A prize was awarded to the one receiving the most votes. The prize was a stamp-holder in shape of a guitar. It was made of stiff cardboard covered with gold and brown satin. It had gold silk strings and ribbons attached for hanging and a tiny pocket on one side for stamps.

Everyone cheered when it was announced that sweet, little Kittie Dale, the pet of the class, was the winner of the prize.

The children had been preparing for this contest for the past six weeks and the usually dull scale practice had acquired a new interest in consequence.

Next another contest, which Miss Starr called a "spelling match," put in practice the children's ear-training.

Miss Starr at the piano played the following combinations:



Each combination was played several times slowly with pauses between. The pupils said over to themselves the letter names of the tones played, and as soon as any pupil discovered what word these letters spelled, he shouted the word aloud. (It will be observed that the letter names of each of the foregoing tone combinations spell some short word.) The child shouting the correct word first was given a counter as credit for this word, and Miss Starr spelled the next one on the piano. The one spelling the most words was promised a prize.

Shouts of laughter greeted Carl Swift, the fortunate winner, as he received his prize—a two-penny tin whistle!

#### Musical Stage Coach.

Next they played a game modeled after the old-fashioned "stage coach" game.

Each child was assigned some musical term. Then Miss Starr told a story bringing in these terms, each child rising and turning about as his word was mentioned. A failure to do so required the payment of a forfeit, which was only redeemed by playing a piece upon the piano. Here is the story; the italicized words are the musical terms:

#### A Puzzle Story.

Carl's grandpa was an old *major*. He was also a *minor* (minor) by trade. He went to the store to *see* (C) if there might be (B) something nice there for Christmas gifts for Carl. He carried a *staff*, as he was an old man, and had to *stop to rest* often and lean against a fence or *bars*. When he got to the store he bought a *tie* for Carl. He told the merchant to *measure* off some ribbon for *lines* to play horse with. He told him to add some *bars* of peanut candy and to weigh on his *scales* a pound of caramels. He bought a top that would *turn* very rapidly when wound with a *key*, a very *sharp* knife, some little *minor's* tools, a lot of soldiers with captain and *major*, a *flat* sack to hold his school books, a book containing rhymes for Carl to learn to *repeat*. "The boy will be (B) happy," he said. "I've heard him say, and I've taken note of it a score of times, that he wanted just these things. He was surprised that the price was so *low* (solo) and gave his *signature* to a note in payment."

#### Musical Terms.

Next, all of the children who could write were given pencils and paper and the following list of definitions descriptive of musical terms. The one giving the most correct answers received a piece of sheet music as a prize. Here are the definitions, with answers:

- 1.—Part of a fish. Answer—Scales.
- 2.—What a tight shoe does. Answer—Press toe (presto).
- 3.—A fine dandy. Answer—A swell.
- 4.—Something to keep the cattle in pasture. Answer—Bars.
- 5.—What a pair of shears should be. Answer—Sharp.
- 6.—To open a door with. Answer—Key.
- 7.—Short letters. Answer—Notes.
- 8.—What tired people like. Answer—A rest.
- 9.—What a weather vane does. Answer—Turn.
- 10.—Three sisters of same age. Answer—Triplets.
- 11.—What can a pocket do? Answer—Hold.
- 12.—A vegetable. Answer—A beat (beet).
- 13.—Girl up in a balloon. Answer—"Gal up" (galop).
- 14.—Month of the year. Answer—March.
- 15.—A black, sticky substance. Answer—Pitch.
- 16.—What a tape line helps us do. Answer—Measure.
- 17.—Something to wear. Answer—A tie.
- 18.—Mean and low. Answer—Base (bass).
- 19.—Soup without salt. Answer—Flat.
- 20.—A boy under 21. Answer—Minor.
- 21.—Officer in the army. Answer—Major.
- 22.—Four times 10. Answer—40 (Forte).
- 23.—A baby crying at night. Answer—Chamber music.
- 24.—Shape of an apple. Answer—Round.
- 25.—To sell from house to house. Answer—Peddle (pedal).
- 26.—Money paid for breaking a law. Answer—Fine.

The prize was won by Ruth Petit, who had been chosen president of the B Sharp Club, on account of her sharpness in all games and tests.

#### Musical Refreshments.

As they finished this game, Miss Starr's sister appeared in the doorway with a pitcher of lemonade and a plate of ginger snaps. The ginger snaps were homemade and cut in the shape of the first seven letters of the alphabet. Great was the merriment of all when they were told that no one might take a cookie without first telling the signature in sharps or flats of the key represented by the letter cookie chosen. Everybody laughed when Charlie White, the baby of the class, triumphantly selected a cookie C, and, waving it proudly, sang out: "Key of C—no sharps or flats."

Everyone was sorry when the happy afternoon came to an end. They were each given one of the pasteboard wall ornaments as a souvenir of the afternoon.

"Papa," enthusiastically exclaimed the youth as the vast audience at the grand opera rose to its feet, applauding and shouting its approval, at the final drop of the curtain, "how tickled everybody is that this thing is over."  
—Brooklyn Eagle.



## Ideas for Music Club Workers

By MRS. JOHN OLIVER  
(Press Secretary National Federation of Music Clubs)

### KEEPING UP MUSIC AFTER MARRIAGE.

MEMBERS of the Chaminade Club, of Jackson, Mississippi, are congratulating themselves on the wonderful success of their Matrons' Music Contest, which was held at Lake Chautauqua, Crystal Springs, Mississippi.

It is a well-known fact that very often women who have spent half a life, a small fortune and an abundance of energy in the study of music, when they enter the happy estate of matrimony, in the absorbing interest of their new duties, are inclined to neglect or forget entirely the old-time practice hour. This contest for the married women of Mississippi was to encourage them to keep up their music and not to allow the coming of the bridegroom to close the piano forever in the home, for in no institution is the ennobling influence of music of more importance than there.

If the unmarried woman feels the obligation to cultivate the gift of a musical talent, as a wife and mother, that obligation, instead of dwindling, assumes a double proportion. Fortunate indeed is the child whose musical taste is formed before he knows it, whose musical atmosphere is created for him by his father and mother in the home.

Announcement was made to the effect that prizes would be awarded the successful contestant, a year in advance of the contest, and for the past year great interest has been manifested by musicians throughout the State. Mendelssohn's "Spinning Song" and Nevin's "Narcissus" were the compositions selected for the contest, and hundreds were held under the spell of the sweet melodies of the contestants, who, by their splendid performance, demonstrated that they had not folded their talent, but had developed and perfected it until it had become a gem "of purest ray serene."

There were six contestants for the prizes, which were a handsome gold medal and an honorary membership in the Chaminade Club.

At the conclusion of the contest regret was expressed on all sides that each contestant could not be the successful one, as, owing to the high percentage obtained by every contestant, the task of deciding which matron had attained the highest average was by no means an easy one.

After much deliberation it was decided by the judge that Mrs. Allen Howell Tye, of Piekens, Mississippi, was entitled to the medal and the honorary membership.

It is hoped that many other States will follow the example of the progressive Southern State and offer encouragement of this or a like character to the matrons of their respective States. So far, the Chaminade Club has been the only club in the National Federation of Musical Clubs to hold out such inducement.

"The player should know how to listen properly to himself and to judge of his own performance with accuracy. He who does not possess this gift is apt, in practicing alone, to spoil all that he has acquired in the presence of his teacher."—*Carl Czerny*.

### RESPONSIBILITY IN CLUB WORK.

We are always pleased with responsibility, and one of the best ways to keep a club alive is to see that each member is responsible for some one thing or some particular duty. This is especially true of children. Children like office, but frequently there are not offices enough to "go around." The teacher or leader of the club should then devise duties for each child. Children are very sensitive and sometimes they do not indicate their sensitiveness nor the consequent sufferings. They are keen to notice neglect and never forget a deliberate slight.

#### Profitable Duties.

The club leader will find it a fine plan to give each member some specific task to perform. One good plan is to have one child take up the study of some composer. I knew of a club in which this plan worked finely. Each member was assigned to study the life of a great composer. At the first meeting the children brought one hundred word sketches of the first ten years of their composer's life. At the next meeting they brought similar sketches discussing the next ten years and so on. One particularly bright, ingenious young lady undertook Mozart. When the sessions had gone along for a few weeks, she was obliged to discontinue her biography in consequence of Mozart's early death. Having some literary ability and a fine imagination, she constructed a life of Mozart as he might have lived it, and instead of having him die in poverty, at the age of thirty-five, she continued her imaginary life until she made Mozart die in riches, at the age of eighty. She told just what composers he met in after life and of some great compositions which he might have written. Of course, all this was met with laughter and was awaited with particular interest by the other club members. The result was that this young lady gained an insight into Mozart's life that made her a real authority upon it. Her knowledge of the composer might have shamed some older musical historians. She even went so far as to play one of his sonatas written late in life, and when the teacher identified it as a Beethoven sonata there was much amusement.

#### Don't Make the Work Too Hard.

Most club leaders make the mistake of giving children tasks that their elders would have had difficulty in executing. For instance, a little girl of ten was asked to prepare a paper upon the subject of rhythm. Now rhythm is something that is very difficult to understand, and volumes have been written upon it. It is better for the teacher to handle such a subject as this. A good subject for the child would have been "The History of the Metronome," or "How to Use the Metronome."

#### Don't Give Too Much Help.

Children like to manage their own affairs. If you make the error of interfering with them you may have cause to regret it. I have never heard of a successful child's club which was managed by a "bossy" teacher. The little ones like liberty and they will not work successfully if they think that they are being restrained. Encourage them to make their own plans and to work out their own ideas. When a child brings a new plan to you, don't cast it aside

until you have convinced that child that you have thought the matter over very carefully and have discovered something in the plan that will not work out right.

#### The Club Library.

Every club should have a library. If the teacher or leader does not possess such a library the little club members should be encouraged to contribute toward one. First of all there should be a fine pronouncing musical dictionary such as that of Dr. Clarke. A work of this kind is a necessity in settling disputes regarding definitions or pronunciation. Then there should also be a reliable biographical dictionary, such as that of Dr. Baker or Dr. Riemann. If the means of the club permit there should be a Grove Dictionary. The new edition of the Grove Dictionary is especially fine, but is not yet quite complete. This monumental work would, no doubt, prove too expensive a luxury for most clubs. *THE ETUDE* itself forms the most valuable nucleus for the club library. When you remember that during each year fifty dollars' worth of music is included in *THE ETUDE*, and that to secure the information from the great specialists who write for *THE ETUDE* would cost an individual thousands of dollars, you may realize the intrinsic value of the monthly musical messenger you receive. Every copy of *THE ETUDE* should be carefully preserved for club use. The duets will be found especially valuable. The following books will also be found of use to club members: "Theory Explained to Piano Students," by Dr. Hugh Clarke; "Descriptive Analyses of Piano Works," by E. B. Perry; "Celebrated Pianists, Past and Present," by Erlich, and "Pictures from the Lives of the Great Composers."

#### Club Pictures.

The club members should be incited to take an interest in their club room. This room should be so decorated that it will stimulate the good taste of the pupil. Musical pictures may be secured at small expense and add greatly to the "atmosphere" of the music room.

#### Keeping Up to Date.

In a club of adult members one very good office would be that of collecting and compiling the musical news of the month and reading a bulletin for the benefit of the members. If this duty is assigned to one person each month the whole club will benefit. The daily papers and *THE ETUDE* World of Music Column may be used with profit. After the bulletin of chief events has been read, the club members may discuss the leading occurrences in the history of to-day. For instance, Raoul Laparra's "La Habanera" is just now making a great sensation in Europe. Have the club historian find out about it and tell the other members.

### HOW A VILLAGE COURT HOUSE BECAME A TEMPLE OF MUSIC.

YEARS ago, on a Dakotan prairie, a village of two hundred people gathered on the verdant sod to build "a city." Winter came, and the blizzards shut them in their crude shanties and sod huts as effectually as Noah was sealed into his ark, but in that little community were a few sturdy pioneers who had come from the Middle West and New England to found new homes upon Dakota prairies. There was a fine social atmosphere among those dwellers on the banks of the James, and every day there was something on the bulletin in "Doe's" drug store, despite the hungry winds that sifted in the snow and howled through the houses and down the ridges of snowbanks that indicated streets and boulevards—on the map. Cantatas and oratorios were rendered, ballad concerts were given alternately, with debates and literary entertainments in the newly-built court house, standing out alone like a beacon light on the prairie. There was real talent—latent and already cultivated—among those pioneer settlers; some there were who in early days had studied at an Eastern conservatory of music. True, there were few legal transactions in that court house, but it was utilized for the public good, and became a veritable temple of "the immortal Nine." Those who attended the winter evening rehearsals of the oratorios—"The Messiah," "Elijah," "Belshazzar" and others—will never forget the happiness of those hours employed in the preparation and rendering of magnificent music—applauded by vociferous yells from the cowboys of the Coteaus, as well as the hearty approbation of "home folks," to whom, by attending frequent rehearsals, the musical phrases had become as familiar as their own names.—*The National Magazine*.

"I STILL recall Liszt, whom I first met at the Schloss Itter, in the Tyrol, and I had the privilege of playing duets with him. He was then in his seventy-fifth year, and suffered somewhat from *cnnui*. He acknowledged to me that he had lived far too long, having tasted all the pleasures of life that could be offered to any man.

"Of Tschaiikowsky I also have the pleasantest recollections. Like most Russians, he was somewhat morose when he was alone, but in a drawing-room he was a delightful companion. I was with him a good deal, and indeed I accompanied him when he first visited London. The last time I met him was, by a coincidence, at the Schloss Itter, and he came there after the University of Cambridge had conferred on him the degree of doctor of music, an honor which he greatly appreciated. Tschaiikowsky in those days—unfortunately his end was near—expressed to me his hope that he would live for another twenty-five years so that he might write even better music than he had hitherto composed."—*M. Sapelnikoff*.

"BEFORE setting to work I try, above all, to forget that I am a musician. I sink my individuality in order to see only the characters of my opera. It is the opposite method which is so fatal to art. The poet who is unwilling to sacrifice his own self writes verses which though they contain much that is beautiful, weaken the action because they are not natural; the painter, anxious to surpass nature, deviates from truth; the composer, trying to be brilliant, produces weariness and disgust."—*Christoph Willibald Glück*.

"Every distinguished composer requires to be played in a style peculiar to himself. With many there predominates a brilliant, showy, and strongly marked manner; with others, an expressive, quiet, connected, and gentle style is most generally called for; others, again, require a characteristic, impassioned, or even fantastic or humorous expression; and in many compositions, a tender, warm, playful, and pleasing mode of execution is most suitable."—*Carl Czerny*.



## THE MARTYRDOM OF MOZART.

BY ARTHUR SYMONS.

OF those divine beings who have made the happiness of the world many have been despised and neglected; but the cruellest martyrdom on record in the annals of art is the martyrdom of a faultless man and faultless artist, Mozart. He went through the world like a child tortured by cruel hands, that it might sing and dance for public amusement. His life and death have left an indelible stain on the Austrian court, nobility and official musicians of his time; they injured him, they insulted him, they took for nothing the incomparable gifts for which he asked little. His would-be benefactors closed their purse strings against him; and one man—let his infamous name be written in full: the wealthy Baron von Swieten—for whom he had carried out a vast, thankless, unpaid labor, was the man who put down to the account of the penniless widow the sum of eight florins fifty-six kreutzers for the grave and three florins for the hearse, when the body of Mozart was cast into an unmarked corner of the earth. Mozart was the slave and spoil of kings, the creator of supreme beauty for swine, for whom the Gadarean steep had been prepared by destiny. The world did its utmost to make his life miserable, laying pitfalls in his way, stealing from him, betraying him, letting him die with sixty florins of ready money to leave his wife and children. And this great man, who was making the greatest music of the age for court theatres and archiepiscopal halls, was reduced to beg for appointments, of which his best lover, Haydn, said nobly: "I find it difficult to control my indignation when I think that this great and wonderful man is still searching for an appointment and not a single prince or monarch has thought of giving one." When it was too late, fortune beckoned to him. Here is his last comment on the situation: "I am on the confines of life. I shall die without having known any of the delights my talent would have brought me; and yet life is so full of beauty and just now my prospects seem to shape themselves auspiciously. Alas, one cannot alter one's destiny. No one on earth is master of his fate and I must be resigned. It will be all as Providence wills."

## Mozart's Perfect Life.

What Providence—or the ignorant cruelty of man—willed for Mozart I have been reading in the two volumes of biography translated from the French of Victor Wilder, which have lately been published (with useful lists and bibliographies and portraits) by Messrs Reeves. The book is living; and to read it is to suffer over again this perfect and punished life. For Mozart was perfect, not only in his art but in his life. Not a virtue, not a grace was lacking: he had a divine purity, which is seen expressing itself in the innocent letter to his father in which he declares the necessity of his marrying. But he had no consciousness of outward things; his hands—swift and certain on the harpsichord—were idle things off the notes, so that he could not cut up his food at table without cutting his fingers. He loved traveling. A landscape seen from the carriage window set his thoughts working toward music; only, unlike Beethoven, they never settled there—so purely was his inspiration a matter of sound. He died of sound. It began to whisper to him when he was a baby and at three years of age sought to

find harmonious successions of thirds on the keyboard; it murmured on lips and cheeks as he lay dying and a passage with kettledrums came back to him out of his requiem.

## His Precocity.

Music absorbed him and consumed him, a miraculous flame always burning, so that at the age of four he played the piano and at five composed four minuets and an allegro for it; he played the organ; and at six he went with his father and his sister (five years his elder and both of them prodigies) through Austria, France, England, Belgium, Holland and Switzerland, playing before kings and composing and publishing music. He had already distinguished a difference of an eighth of a tone between two violins and had come to feel what could be terrible in sound, turning pale and almost fainting at the sound of a trumpet. At fourteen he wrote down from memory Allegri's "Miserere" after a single hearing of it in the Pope's Chapel in Rome. By the age of eighteen he had composed two hundred and forty-two pieces!

## An Ungrateful Public.

Music was his heaven and he lived in it through the whole course of his mortal life. And that divine world, in which he walked like one of the angels, never betrayed him. Men made use of him, gave him praise, let him triumph for a moment and then set him aside with empty hands. He was overburdened with his genius from his birth; he found no friend, except his friendly wife, to help him to bear it. Immensely rich in the spirit, the world gave him poverty. The stingy emperor, Gluck dying, gave him his place of imperial court composer and bade him pay for the compliment by taking eight hundred in place of two thousand florins. Later on he asks for the place of kapellmeister and his appeal is not answered. At last, in despair, he offers his services as deputy kapellmeister to the cathedral, for nothing; and is accepted. No fees came to him from his publishers; a hundred ducats are handed to him, as one tips a servant, at the end of the first performance of "Die Zauberflöte." And presently, when success, useless to him, has come, he lies on his deathbed, his watch under his pillow, counting the hours. "Now they are singing the 'Queen of the Night,'" he would say.

## One Success.

Only once did Mozart have an unmitigated success, a great popular outburst in his honor; and that was in no Austrian soil but in Prague, which went wild over "Le Nozze di Figaro" and which commissioned "Don Giovanni." For a week—the only week in his life, except the many in which he was ill and in bed—he wrote no music; he gave himself up to the delight of for once being loved, understood, applauded! But the applause brought no more than a moment's gold; and we see him, in the last year of his life, consenting to beg, asking for charity that is nowhere to be found.

The eternal publisher, putting two or three ducats into his hand, had said: "Compose in a simpler and more popular style or I will print no more of your compositions nor will I give you another kreutzer!" Then, while he is writing on an urgent commission the divine "Zauberflöte," the gayest music in the world—hurried on by his taskmaster and already feeling the first signs of his sickness coming upon him—there came the monstrous malignant

farce of a fool, the sealed unsigned letter, the mysterious demand for a requiem, the payment in advance; all descending on him as an omen of his death and being indeed the last blow shattering mind and body.

The price that Mozart paid for immortality was his martyred body, his racked mind, his interrupted soul. The soul of genius grows in the soil of the body like a seed. With Mozart it was a tiny seed with little earth about it; it grew rapidly into a flower of strange loveliness that, having exhausted the little earth that was its sustenance, died at the root in full flower. In Beethoven the seed had a deep soil about it; it grew slowly and outlasted all weathers, flowering late and lasting long. Genius and genius may be equal; but it is the affair of Providence, as Mozart said, whether the soul is to be given an appropriate body and the wherewithal to go on living without sorrow. Mozart had a nature of pure brightness; he had a child's love of glittering things, and the jeweled rings which princes gave him instead of money were a moment's delight to him before he had to pawn them for food and for fire. He loved dancing and would go to fancy dress balls as harlequin, loving to show off an accomplishment which he professed to have mastered better than music.

## The Master's Whims.

When Mozart was in Prague, writing out the score of "Don Giovanni," he would join heartily in the national game of skittles, sitting at a little table in his host's garden and leaving the music score whenever his turn came to throw the ball. He liked billiards and would get some strange musical inspiration from the movement of the balls. He was careful of his dress; and the barber who shaved and curled him every morning has related that he would get up from the chair and move about the room, "stung with the splendor of a sudden thought," oblivious of comb or of razor.

These little passing whims and vanities take on almost a tragic air as we read the darker and the more constant incidents of a life which was made carefully on another pattern. Mozart had no power of resistance; and the world and his own swift and devouring genius between them drove him incessantly onward, until body and soul sank into the only possible repose. It is the world's curse and foul crime, repeated age after age, that no divine being is to be allowed to share in this life the unearned portion of the average man—happiness!—*London Saturday Review*.

## PERFORMER OR TEACHER?

THERE is an old proverb which says, "The man who rings the bell can not march in the procession." Another says, "A milestone can not take to the road." Do you see the application? The great artist is not likely to be a good teacher; a good teacher can not be a great artist. The necessities of each calling prohibit great success in the other. The artist must synthesize; the teacher analyze. The artist must keep his time for his own development and his nerves from the filing process of the class-room. The teacher deals with the development of the performing abilities of others, not of his own. You may say, "Look at Liszt," but the fact remains that Liszt was a class-room poseur, not a teacher. The person who combines even a fair amount of the opposing abilities is rare. Hence, study with a person who is above all things a teacher. Players are many; good teachers are few.—*W. Francis Gates*.

## DEFINITIONS OF MUSIC BY GREAT THINKERS.

Music is the language spoken by angels.—*Longfellow*.

Music is the child of prayer, the companion of religion.—*Chateaubriand*.

Music loosens the heart that care has bound.—*Byrd*.

Music is love in search of a word.—*Sidney Lanier*.

Music is the only sensual pleasure without vice.—*Samuel Johnson*.

Music is as a shower-bath of the soul, washing away all that is impure.—*Schopenhauer*.

In music all hearts are revealed to us.—*Shorthouse*.

My language is understood all over the world.—*Haydn*.

Music is a thing of the soul; a rose-lipped shell that murmurs of the eternal sea; a strange bird singing the songs of another shore.—*J. G. Holland*.

What love is to man, music is to the arts and to mankind.—*von Weber*.

Music is the first, the simplest, the most effective of all instruments of moral instruction.—*Ruskin*.

It is music's lofty mission to shed light on the human soul.—*Schumann*.

Music washes away from the soul the dust of everyday life.—*Iuerbach*.

Music is the only sensual qualification mankind may indulge in to excess without injury to their moral or religious feelings.—*Addison*.

Music is to the mind as air to the body.—*Plato*.

Music is a higher manifestation than all wisdom and philosophy.—*Beethoven*.

Music is the only perfect language of all the higher emotions.—*Abbott*.

Music is the only one of all the arts that does not corrupt the mind.—*Montesquieu*.

Were it not for music we might in these days say the beautiful is dead.—*D'Israeli*.

We cannot imagine a complete education of man without music. It is the gymnastic of the affections. In suitable connection with exercises, it is necessary to keep body and soul in health.—*Richter*.

I think sometimes could I only have music on my own terms, could I live in a great city, and know where I could go whenever I wished the ablation and inundation of musical waves, that were a bath and a medicine.—*Emerson*.

That which music expresses is eternal and ideal. It does not give voice to the passion, the love, the longing of this or the other individual, under these or other circumstances; but to passion, love, longing itself.—*Wagner*.

It is in music, perhaps, that the soul most nearly attains the great end for which, when inspired by the poetic sentiment, it struggles—the creation of supernal beauty. It may be, indeed, that here this sublime end is now and then attained in fact. We are often made to feel with a shivering delight, that from an earthly harp are stricken notes which could not have been unfamiliar to the angels.—*Edgar Allen Poe*.

"ABUSE, bad taste, blunders and failures have made programme music so ridiculous, its adversaries may well propose its total abolition. But if it be right to condemn wholesale whatever is liable to abuse it is assuredly the entire art of music that should be so condemned, seeing that the works offered to the public are in great part worthless rather than valuable, absurd rather than intellectual, devoid of taste rather than full of new matter."—*Franz Liszt*.



## CERTAINTY IN SKIPS AND LEAPS.

BY ALVIS BRAUN.

"Not art and science serve, alone;  
Patience must in the work be shown."  
—Goethe's Faust.

CLEAN basses and long leaps of more than one octave in either right or left hand are a source of considerable trouble for most piano students. It is safe to state that a large part of the nervousness and uncertainty when playing in public is due to the fear of skips. This dread frequently disturbs even the repose in preceding easy passages, and in consequence there appears to be a lack of feeling and expression which in reality does not exist.

Many a young lady has been accused of playing Chopin's E flat nocturne with insufficient feeling and poetry when in fact she was only too much embarrassed by the skips in the left hand to give full sway of her feeling in the melody. In compositions requiring a more rapid tempo, such as the Rondo Capriccioso by Mendelssohn, or certain passages in Weber's Rondo Brilliant, not to mention the works of Liszt, Grieg, MacDowell and other modern composers, matters grow still worse.

Most students are inclined to believe that the difficulty presented by long leaps can be conquered through diligent practice as a matter of course. This may be true in some cases, especially if one has a large hand and a certain technical instinct which leads one to "feel" for the keys involuntarily. Such players conquer the most difficult skips with comparative ease, in fact to them they never seemed to be very difficult.

Unfortunately such individuals are exceptions, but their very existence leads those who are technically less gifted to believe that only an eminent talent can do such things well, and that hard practice will do no good. Often they give up in despair.

Others again think that absolute certainty in leaps will be attained after a piece has been memorized and the eye is free to assist. This is also found to be true to a certain extent when the tempo is not too rapid and the long skips appear only in one hand.

The difficulties presented by leaps and skips demonstrate most convincingly that the eye is not only too slow, but also that facility and repose in execution can hardly be attained when the eye is requested to pick out the key first to which the hand must skip thereafter.

Thus it appears that a clean execution of skips can be better achieved by developing the sense of feeling to the utmost than by requiring the coöperation of the eye. Eminent blind pianists are a constant and effective proof of the truth of this statement.

## Some Sensible Exercises.

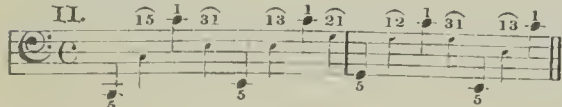
To one who has never attempted to play skips without looking at the keyboard the following simple passage will at first seem difficult even in slow tempo if the keys are to be found by guessing:

Left Hand.



If, however, the following expedient is made use of the difficulty will quickly disappear:

Left Hand.

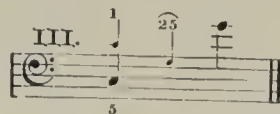


The small notes in the above example, which I shall designate as "touch-notes" in this article, for want of a better expression, are not to be played, of course, but only touched so as to form a guide in measuring the distances.

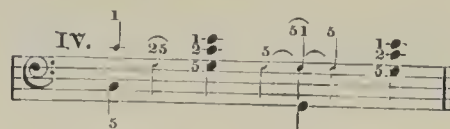
It is precisely this conscientious measuring of the distances which produces the desired result: Absolute certainty. The one long leap is thereby reduced to several easy intervals of an octave or less. Which intervals are best adapted as "touch-notes" will, of course, depend much on the shape of the hand and the nature of the passage in question. A diligent student will soon be able to decide him-

self what to do. It will, however, be found best to take advantage of the octave as frequently as possible. No player ever misses the octave, and all the twelve keys of one system on the piano are found within the compass of any octaves, so that the three unoccupied fingers can easily find any desired note to be used as next "touch-note" if necessary.

For example:



or the frequently occurring:



## Slow, Patient Work Necessary.

It may be objected that this manner of attaining certainty in skips is too troublesome and slow. It certainly requires patience, but the reward is absolute control of key distances, a thing not to be despised and well worth some extra labor. Moreover, if a short time is devoted daily to such exercises it will be found that the hands soon do all measuring by intuition and with repose. Only in the beginning it appears as if rapid tempo could never be attained because the mind is now required to think reflectively about every leap and the brain is sluggish when expected to work in a direction in which it has never been required before. The temptation to assist the work of measuring the key distances by stealthy glances is so great, however, that the most persistent effort and great will power are necessary to overcome the inclination.

## AVOIDING DRUDGERY IN TEACHING.

BY EDWARD M. YOUNG.

Who among us of normal condition really loves *work*? Work for work's sake is a curse. Mere practice is like medicine, often bitter but tolerated along the line of supposed duty and expected reward. Work as here implied is not really essential to one's development. To be employed or occupied does not necessarily include *work*. We must eliminate the *work* idea as being essential in the building up of character in our present environments, or for preparation for, and development in some future state. Our dislike for *work*, and love for its opposite, play, is inborn. The love for amusement is as natural as breathing. The opposite of this disposition is a perversion. Therefore, our experiments should be directed toward diverting the mind from the *task* idea, that otherwise holds sway. Friendly contests and games of all kinds are amusements for which we all have had a passionate fondness from our earliest childhood. All these may serve to effectually develop the mind and the body.

I once taught a class of dull pupils the multiplication table by teaching it in the form of a game. The pupil who failed first being dropped out of the game first. Pupils detained sometimes after school for failures were allowed to take a step toward the door for each mistake corrected, and to take a step backward from the door for each repeated failure. The process was amusing and the result good for both teacher and pupils.

Applying this mode to the piano pupil who needs control of the fingers, a suggestion to extend the fingers then separating any one, or two of them from any of the others; closing one, leaving the others open, often produces the desired result. Is the wrist stiff? Have the pupil make it "go dead or limber" and if the pupil is still young, considerable amusement usually results. Apart from the musical results aimed at, keep the game or trick idea before the mind of the pupil whose ideals are yet to be perfected, and the process will hardly fail of beneficial results.

Because of the pleasure derived from contests at golf, ball, tennis and other games, and the exhilaration afforded from riding a wheel, the balancing of which is a skillful trick, thousands of people, young and old, indulge in these pastimes until they are weary in everything but good spirits.

Given a taste for music only in a modest degree and the desire to hit the bull's eye is intense when aiming at notes, or to play as many in a given time with the least degree of effort as some other friendly competitor, which competitor may indeed be the teacher in case the stimulating efforts of no other emulating pupil is available. The teacher may, in a variety of ways experiment with a certain class of pupils by practicing, it may be, little deceptions that have no immoral bearing, such as pretending to summon all his capabilities to do a given exercise just a little better only than the pupil, and sometimes letting the pupil have the pleasure of surpassing him at some point to-day, such as in grace, delicacy, rapidity, or reading, so that the teacher will apparently have to pedal a little faster in order to win the race to-morrow.

The limits of a single essay will not permit me to approximate the number of possible situations in which the music teacher will sooner or later be sure to find himself.

## Grown Up Children.

Men are but children of larger growth, and as a child is apt to bite off more than he can swallow, so are adults inclined even in a greater degree, because their comprehension is greater, to attempt too much, and they should be taught the great value of concentration and of advancing slowly. Experiment with some by giving pieces with only a few measures needing practice in order to be played; pasting or sewing a cover over all the remaining measures which are easy. In very many cases of this class it is not that the pupils are not willing to practice, but because they have not such control over their wills as will keep them from robbing the hard passages of the time necessary for them and giving it to the easy passages.

Such experiments will not easily offend either the young pupil, or the one more advanced in years. Little pleasantries of this kind where the intent is so obvious frequently lead to results highly and mutually satisfactory. In instructing vocal pupils I have likewise found the experimental plan very effective. The difficulties of the staff notation and transposition are rendered easy to the average child by applying the phraseology made familiar to him during his play hours. The staff is the familiar ladder. The key-note may be referred to as the one that is "it" and, as in a game of tag, he is ever conscious of whom is "it," so does he apply the idea in his musical game. Is the aspirant for vocal honors a society belle, rather backward in music but an expert at euchre parties, she may be helped by reference to key-notes as "trumps" in her efforts at learning to read music.

By thus using such means for experiment as the peculiarities of the individual and the circumstances suggest, the teacher may develop an ever increasing power to instruct both rationally and effectively, and be enabled to successfully aid many who would otherwise be doomed to disappointment and failure. I believe that many an honest, faithful and successful pupil has failed as a teacher simply because of the changed situation, the world he teacher not having schooled himself to turn the efforts of the dull, the lazy, the thoughtless, the indifferent, and the careless pupils to good account by diverting their minds in such a manner as will bring the desired results even in spite of themselves.

It is said in the Bible that God made man in His own image; and now when man proposes to create an instrument for the praise of God, it seems as if he took his own vocal organ for a model, and, in turn, in his own image, makes the organ, vastly increased and enlarged, however. In truth, in this giant instrument we find, in suitable proportion, all the elements which constitute the human voice: the bellows represent the lungs; the great wind-trunks which distribute the wind to the different stops are the bronchial tubes and the trachea; each reed represents the glottis and each pipe the larynx, many times repeated, for that which man cannot imitate is the suppleness and the elasticity of the living instrument, which, contracting or dilating, can change at will both pitch and timbre, and the maker of an organ must employ as many pipes of unequal length as he desires to have tones, and vary the forms of these pipes as often as he wishes a difference in timbre, thus substituting quantity for quality.—Larignac, in "Music and Musicians."



## A BLIND OPTIMIST.

BY ROBERT HAVEN SCHAUFFLER.

(Surely every teacher or student who reads this article, recently published in *The Outlook*, will be inspired to higher and nobler efforts, when the remarkable achievements of this blind performer are considered.—Ed.)

This is a story of what the blind may accomplish in music. Not only is Edwin Grasse the first blind man to become a violin virtuoso, but Eugene Ysaye places him among the greatest violinists of his time. César Thompson calls him the best of all piano accompanists, and Grieg considered him one of the most promising of American composers.

The two most important events in Edwin Grasse's life occurred within a month of his birth in New York, August 13, 1884, for his violin teacher was engaged two weeks before he saw this world, and four weeks later the child ceased to see it.

At six months he showed discrimination in his fondness for music, and at two and a half years he began to sing. It was found then that he possessed "absolute pitch," that strange gift of recognizing the exact pitch of every musical note, and being able to sing in perfect tune. At three he learned a song of Rubinstein, and because he could not reach the highest note he cried softly to himself. But in fifteen minutes he began to sing again, and when he reached the high part he transposed it an octave lower.

A few months later he formed the curious temporary habit of singing "Thine Eyes So Blue and Tender" by Lassen, and Wagner's "Dreams," as accompaniments to his own dreams. His parents would go to his room, turn up the gas, and see the boy sound asleep in his crib, smiling and singing like a young cherub.

At three years his father first played a piano arrangement of the Beethoven violin concerto. "Mamma, isn't that lovely!" exclaimed the child. "That's by Beethoven." He had never heard it before, but recognized its similarity to some of the Beethoven sonatas and songs.

He stood in great awe of musical instruments, and was afraid to touch them; but at four his father set him on the piano stool and guided his fingers through a melody. A year later, at his first orchestral concert, he heard Beethoven's Ninth Symphony. And the next day he played the most important parts of it, to the great astonishment of Reinhold Herrman, the conductor of the Germania Liederkreis; and improvised such Beethoven-like connections between these passages that the German musician swore they seemed to be part of the symphony itself. Herrman tested his memory that afternoon, playing either the first note or a random bar of dozens of compositions which the little boy had heard, and Edwin always told him the name and key correctly.

## His First Violin.

In his sixth year he felt a violin for the first time when his teacher put one into his lap, telling him it was a musical toy. When he found what it was, however, he jumped up in terror and let it fall. But his awe was overcome little by little, and he began to take regular lessons. It was a heroic task for the blind boy to learn correct positions, but his courage and patience were equal to the devotion of his teacher.

At seven Edwin began to compose little pieces for piano and organ, and Mr. Hauser started to teach him harmony. It was quite needless. For Edwin no sooner heard a rule than he went to the piano and played exceptions to it taken from the whole range of the classics. The child of seven had been analyzing all that he had heard and developing his own systems of harmony and counterpoint.

In spite of his precocity, Edwin had a happy, normal childhood. The boys of the neighborhood always visited him after school, and he joined their games on condition that they play "orchestra" with him afterward. When they were gone, he would still play his favorite game, doing all the piano part with his left hand, the cymbals with one foot, the drum with the other, conducting with his right hand, and imitating the oboe or French horn very realistically with his voice. Wrong notes would occur, as they do in the best-regulated orchestras. Then he would rap furiously with his baton and bring the offending musician up with a round turn, hurling at him such genuine German invective as "swine-hound!" or "thunder-weather!" Sometimes,

fluttering his right fingers on his upper lip, he would imitate the vibrato of a bad soprano, and then lead her from the stage amidst the plaudits of the throng.

His knack of imitating wind instruments has lasted and is sometimes useful. I remember that when he was preparing the Brahms horn trio last winter for one of his recitals, Dutschke, the hornist, missed a rehearsal. But Grasse, while playing the violin, supplied the horn part so perfectly with his voice as to deceive people in the next room.

At thirteen he made his New York debut, before going abroad.

The boy went to study with César Thompson, the great Belgian violinist, and a year later was admitted to the Brussels Conservatory. Thompson had never had a blind pupil, and was skeptical at first, giving him all sorts of difficult problems in technique, in order to prove whether the eye were essential. But Edwin solved every one, and soon became the master's favorite. After a year he took part in the first public competition for honors. Besides a flawless violin performance, he played all the piano accompaniments for his competitors, cueing in their parts when they forgot them, improvising accompaniments when they, in their nervousness, jumped from one étude to another, skipping with them when they omitted whole passages, and sticking to them in every extremity. The jury were following the score, and they were so astonished that they stood up and craned their necks to see who the little fellow was, sitting there beneath the lid of the great piano. One of them, Edgar Tinell, the first musician in Belgium, declared it the most magnificent exhibition of musicianship that he had ever known. The boy won the first prize "with distinction."

## Joachim's Verdict.

He intended to study the classical repertoire with some German violinist after graduation, and requested Joachim to hear him play. The old master refused, saying that no blind person could ever master the violin. But he relented, and Grasse, in a vacation, went over to Berlin. Joachim sat in a corner reading the paper and looking very bored as Grasse tuned his wonderful Stradivarius. But after a few measures of a Bruch concerto the paper was lowered, at the end of the phrase it fell to the floor, and when the movement was over the old man congratulated the blind boy with all the warmth of his German heart, advising him not to study with any master after Thompson, as his technique was quite sufficient, and in further study he would only lose his own vivid individuality.

"My dear young man," exclaimed the master, "you are by nature gifted far more than most musicians, and need no further school but the school of public performance!"

Then Grasse played Joachim's own Variations. The master applauded, and said: "It is the first time I hear that played with any other conception than my own. This is quite new. But go on, I beg, and always play it in your own way. That is very beautiful, also."

For his final examination at Brussels, Grasse prepared a repertoire of sixty-four larger violin works as well as the first violin parts of a number of string quartets. The jury chose four of these for performance, and awarded him the *Diplôme de Capacité*, an honor won by no one besides Grasse during the last ten years.

On the advice of Joachim he made his debut in Berlin at the age of eighteen, and scored a charming success in that cynical city. Such musical centers as Leipzig, Munich, Vienna, and London gave the young virtuoso a hearty welcome, and he returned to Berlin to duplicate his former success in another field, appearing as a chamber musician with the pianist Otto Hegner.

At nineteen he returned to New York and made a brilliant debut with the Wetzler Orchestra.

His works include a quintet for piano and strings, which has twice been warmly received at his New York recitals, an orchestral suite, a violin concerto, a suite for piano and violin, and smaller pieces. But his latest work, a trio in C for piano and strings, shows an amazing growth; and I know nothing in the literature of American chamber music that can compare with this trio in organic unity, in melodic and harmonic beauty, in instrumentation, in originality, and in the sheer joy of life. The lad of twenty-three has already ripened into a mature creative musician.

Just as he invented his own system of harmony, he has created his own method of composition. At

first his ideas came to him while improvising at the piano, and he made notes of the principal themes of a composition on his point print slate in a notation of his own. Then, with an occasional reference to these, he would dictate the work to his old teacher, while sitting at the piano and playing what he was dictating. If it were a trio, he would do the left hand of the piano for a page or two, then the right hand, then the 'cello and the violin parts.

But of late he has cast aside all aids to his marvelous memory. He composes now away from the piano, and last winter he dictated his trio without having made a single note on his slate. He is now composing simultaneously, and in the same independent way, two trios, a concerto, a suite for violin solo, and a symphony.

## His Method of Learning.

His method of learning music is almost as remarkable. After hearing an ordinary orchestral work once he remembers the melody, harmony, and instrumentation all his life, and never has to hear any piece more than three times. In learning a trio he has his father play the violin part through first on the piano, then the 'cello and piano parts together. And at a single sitting he can master every note and every shade of expression in a work that requires half an hour for performance—master it so that he can play the piano part with all its nuances and advise with the 'cellist on questions of fingering and bowing.

Grasse's great ambition is to be such a musician that people will lose sight of his blindness. He will not allow himself to be advertised as "The Blind Violinist;" for he desires no handicap in the race, and it is his greatest joy and pride that the critics have almost ceased to mention his eyes.

Edwin Grasse is the happiest person I know. I firmly believe him when he says that he has never in his life known what it is to be annoyed. And although he is so highly strung that he can distinguish ten varieties of vibrato to my two, and a hundred subtleties of tone-color to my ten, his nerves seem perfectly normal and indifferent to the ordinary irritants of genius.

"How is it that you take such a zest in life?" I once asked him.

"Why, the mere pleasure of breathing would be enough," he returned. "But then, too, I revel in music, the German language, mountain air, and good meals—I enjoy every mouthful! I love swimming and rowing too, and horseback-riding, the smell of the forest and the voices of birds. I think that one of the very best things of all is for a fellow to wake up in the morning and just feel that he's here. I want to live to be a hundred!"

## FRANZ LISZT ON THE IMPORTANCE OF THE PIANO.

"I CONSIDER the piano a most important instrument. In my opinion it takes first place in the hierarchy of the instruments. It is the instrument most used and its usefulness is being constantly extended. The importance and popularity of the piano is due largely to its harmonic element, which it possesses almost exclusively, and to the ease with which the whole art of music can be encompassed and translated through the medium of the keyboard. In fact, its seven octaves include the entire riches of an orchestra, and the ten fingers suffice to liberate hundreds of forms of different musical ideas. By means of the piano it is made possible to bring to existence thousands of compositions for the orchestra which otherwise would never have been heard.

"It is to the orchestra composer what the steel engraving is to the painter, for by the piano the works of great orchestral writers may be reproduced again and again. Though it may not give the colors, it gives instead wonderful possibilities for the control of light and shade."

THE teacher who has permitted his business to fall into the class of those who prepare pupils for a kind of parlor vaudeville and who has taught them nothing higher than the mere "entertaining" side of music must expect to suffer from a panic, but the teacher who has revealed to the parent and pupil the higher educational importance of music need have no fears. It has been the continued purpose of this paper to present this side in the most forceful manner possible. Parents and pupils who read *THE ETUDE* regularly know that music has a far higher significance than as a mere means of agreeably passing a few idle hours.



# PUBLISHERS NOTES

## Advance of Publication The Woman's Prices Withdrawn. Club Collec-

tion is unquestionably the best collection of part songs and choruses, sacred and secular, ever offered for the use of clubs, choruses and high schools. Every piece is interesting, melodic and effective, price 35 cents.

**Chronology of Musical History.** Almost indispensable to the student of musical history. Every music student and music teacher should have a copy near at hand. This little work contains mention of every event from the earliest times. Price, 25 cents.

**Keyboard Chart.** Already we have heard from those who have received this work on special offer, the best diagram of the kind ever offered, convenient, compact, substantial. It covers two octaves of the keyboard and fits at right angles. A useful adjunct in elementary teaching, and a great advantage to self-instruction.

## A Professional Directory Every pro- In These Columns. fessional

should advertise, but economically, and in a way which will produce results. We have the plan that answers, we think, all of the above. On page of this issue will be found the start of a Professional Directory. The leading teachers of every locality, every school, and all singers and players who desire engagements should be listed under this head.

Returns may not be large, but they will be enough to pay the small price that is charged, \$12.00 per year, \$1.00 an issue. The form is at once simple but very attractive, and the value of this directory, while without doubt it will pay for itself if no more in direct returns, will be to present one's name and work to half a million musical persons, 12 times every year, covering the entire country from Maine to California, from Canada to Texas.

## New Music on Sale. About 13,000

teachers and schools of music took advantage of our On Sale plan during the last season. The plan is original with this house, the terms, the conditions, the rates of discount, the most liberal that can be obtained. This note, however, is about a supplementary plan. We will send to every person interested, whether they have a regular On Sale package or not, about ten to twelve pieces, during each of the seven busiest months of the winter, of new piano or vocal music or both, thus keeping on hand for pupils' use a constant supply of novelties, something new to lighten the regular On Sale stock. The discounts are the same as on regular orders, the returns to be made at the end of the teaching year.

This same plan is extended to our octavo publications. The conditions are slightly different. The music to be sent out only four times a year and any one or all of the following classes can be ordered: Number 1—Sacred, Mixed Voices; Number 2—Secular, Mixed Voices; Number 3—Sacred and Secular, Men's Voices; Number 4—Sacred and Secular, Women's Voices. Our discount on octavo music is like-

wise liberal, our terms the same as on all other On Sale.

## A New We have in press a Kindergarten complete kindergarten Method. method of music by

Charles W. Landon and Daniel Batchellor. This work has been in preparation about five years. All the systems of kindergarten teaching of music have been thoroughly explored in the preparation of this work. The authors are conversant with the entire field of kindergarten work. They have had the assistance of a number of lady teachers who have helped them in this work. At the present time there is no published method of kindergarten music. There are quite a number of proprietary methods that are not published but are taught orally to those who come under the authors direct. There are quite a number of flourishing schools of this kind. The expense of attending one of these schools is quite considerable, and they are not practicable for the average teacher. In this method that we have now we embody everything that is necessary for kindergarten teaching of music. It will be very exhaustive and practical. Every teacher receives pupils before they can read; they are not matured sufficiently to take up a regular instruction book. This book is intended for just that class of pupils. This work will precede all piano methods. It will be preparatory to the regular instruction given by the piano teacher and will be prepared with a view to being used by a regular teacher and not a specialist on kindergarten music. The work we hope to have out some time during the fall. It will be an expensive work to produce and quite voluminous, therefore our special offer is \$1.00 to those who subscribe in advance. It cannot be purchased for double this amount after it is out, and even then will be a very reasonable work.

## Anthem With the return from the Devotion. vacation the work of a choir

will be begun. This work comes just at the opening of the church work. This month will close the special offer as the work is just about ready to send out at this writing. We would advise those who have a choir for the coming season to investigate this book for its own value. It contains the most melodious, practical anthems that it is possible to collect. Those who are familiar with the volumes that have preceded it know exactly what they may expect. The success of these volumes has been phenomenal. The names are: "Model Anthems," "Anthem Repertoire" and "Anthem Worship." This new volume will equal in merit the others. It has been the aim of the compilers to make it a collection that can be used in almost every church. There is a great variety of solos and duets for the various voices. The price for this work is \$1.80 a dozen or 15 cents each postpaid.

## First Velocity Compiled by Geza Hor- Studies. vath. This work is now

nearly ready and this will probably be the final month of the special introductory offer. The compilation of these little studies has entailed considerable labor and research, as the effort has been to seek out the very best available material and to condense as much as possible in order to cover a considerable amount of technical ground. All the studies have a tendency toward the cultivation of velocity, but the early studies in the book are sufficiently easy to be taken up by pupils just out of the first grade. The book then proceeds by gradual stages. The exercises are all interesting, em-

bodying the best ideas of many able teachers and writers. During the current month only the special price will be 20 cents postpaid. If charged, postage is additional.

## A Guide for the We take pleasure in Male Voice. announcing the most

recent edition to the well-known and exhaustive system of education in singing by F. W. Root, entitled "The Technic and Art of Singing." This new volume Op. 23, entitled "A Guide for the Male Voice" is minute in its construction as to the development of bass, baritone and tenor voices, providing special exercises and songs for each voice. Those having male pupils, especially lady teachers, will be enabled to understand clearly by means of material given in this volume how to deal with the various characteristics which differ from those of the female voice. The sterling value of the preceding volumes of this series and their unparalleled success is a sufficient guarantee as to the worth of this new volume. In this connection the following letter recently received should prove of interest:

"Since purchasing the series of educational works in singing by Frederic W. Root from you, I find a great improvement in my voice. My time for study is limited at present but I can say truthfully that 'Root's Technic and Art of Singing' is the best. It is complete for the use of private instruction and in classes. I am certainly pleased with my purchase."

In deference to a general demand indicated by the many letters of inquiry we have been receiving, we have in preparation a little manual, the material for which has been supplied by Mr. Root, outlining a complete course in singing, and giving the correct order in which all the volumes included in "The Technic and Art of Singing" should be used, together with the amount of time which should be spent in the various departments of each. This manual will also give directions for practice and will give a suggestive outline for a half hour's daily work during the entire school year. We shall give further particulars of this manual in future issues.

For introductory purposes the special advance price on "A Guide for the Male Voice" will be 30c. If charged, postage will be additional.

**Teacher's Specialties.** In our efforts to aid the teacher we have a class of publications which in our professional price list is headed "Teacher's Specialties." Our descriptive catalog of musical works will give detailed information with regard to each one of them. At this time, just at the opening of the season, we merely want to draw attention to the fact that we have the following: Blank music books in various sizes; blank music paper, sheet music size, in various rulings; the same in tablet form; the same with wide spacing and separate sheets; music slates; music writing pens; time cards; chart paper; lesson record books for pupils or teachers; bills and receipts; prize and reward cards, and linen tape or paper for repairing music and books.

## One Year in the This is an unusually Life of a Child. interesting little vol- ume of 4-hand pieces

containing one piece for each month of the year, each piece embodying the spirit of the respective season of the year and bearing an appropriate title. The pieces are all extremely pretty and the primo part is so easy as to lie entirely in the first or early second grades. The second part is not at all difficult and can be played by any third grade pupil or by the teacher. There is a great demand for duets of this character and we predict that those who

order this work will be more than pleased with it. It is the best thing of the kind we have seen for a long while. As the work is now in press, this will probably be the last month of the special offer.

For introductory purposes the advance price will be 15 cents postpaid. If charged the postage is additional.

## New Numbers in the We are con- Presser Collection. stantly adding

to the present collection the more important standard works. The Presser Collection edition has given the best of satisfaction wherever it has been used. The volumes are carefully revised, edited and fingered, and are in every case the most modern edition.

The following are being added at the present writing, and will appear about the time this issue reaches our subscribers. The special offers on the following studies will be continued, therefore, for only one month more, that is, until October 31st.

The special offer price is mentioned on the following list. This low price is made for the purpose of introducing a copy or copies of our edition of these standard works to the musical public. The books will be delivered postpaid, and no one can lose by procuring at least one copy of each.

Burgmuller, Brilliant and Melodious Studies, Op. 105 .....\$0.20  
Concone, Studies for the Cultivation of the Singing Tone, for the piano, Op. 30 ..... .20  
Pacher, Octave Studies, Op. 11 ..... .15  
Moscheles, Characteristic Studies, Op. 70, two books .....Both .30  
Streabog, Melodie Studies, Op. 64 ..... .15

All of these works will be ready for delivery at the time they are ordered, and will be sold at this low price only during October.

## First Lessons for This is a standard the Pianoforte. By educational work C. Gurliitt, Op. 117. much used by teach- ers of the present

day. It consists of 34 short and melodious studies arranged in comprehensive order, most of them written in the style of pieces and bearing appropriate titles. This work is very much liked by pupils and as it has rare educational value, it should be still more extensively used.

The special offer price during the current month will be 20 cents postpaid. If charged the postage is additional.

## School of This important work Technic. By will be published be- Isidor Philipp. fore winter. The en- tire proofs are now in

the hands of the author. It is no doubt the most complete and exhaustive school of technic of modern times. Isidor Philipp stands at the head of the piano profession in Paris at the present day and is one of the leading teachers at the Paris Conservatoire. This is the culmination of his technical work for the piano. It therefore brings with it the musical ideas of one of the most eminent men of the profession. It is very exhaustive covering the entire field of piano technic with very many original exercises. The opening of the season is a good time to investigate new ideas of teaching and we would advise every teacher who reads THE ETUDE to possess a copy of the work for their own use and development. It is a work that will be useful alike to the metropolitan or the village teacher.

Our special offer on the work is only 50 cents postpaid. Works of this kind sell for about four times the amount we are asking. In a short time this offer will be withdrawn.



**Fall Music Supplies.** The outlook for a most prosperous fall business is promising. Conditions generally are greatly improved since the depression of last fall and winter. This house has made preparations for the fall business rush, and is fully equipped from every point of view to take care of it promptly and with the greatest care and accuracy.

We make a specialty of publishing teaching material, and supplying everything needed in the teacher's work, no matter where published or by whom. Our own catalogue is chiefly of instructive works, closely edited and prepared for educational use. Prompt and accurate service is our rule and no effort is spared to strictly enforce it.

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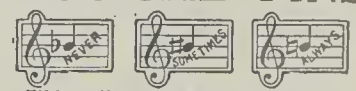
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**P. R. S. A.**—A piston is a valvular device used in brass instruments to lengthen the tube and thus depress the tone. The word "ventil" is simply the German form of the French word "piston."

**L. U. F.**—Chopin was not the creator of the "Nocturne" form. John Field, an Irish composer, who spent the better part of his life on the European Continent, had composed many Nocturnes before Chopin commenced to write in this charming form.

**T. O. P. P.**—Appoggiatura means to lean against. In Dr. Clarke's "Dictionary of Musical Terms" you will find the following excellent definition: "An ornamental note foreign to the harmony, one degree above or below a member of the chord, always on an accent or on a beat. It takes half the value of the note it precedes, but if the note is dotted it takes two thirds of the value." The dictionary also gives good illustrations of examples of the appoggiatura.

**K. H. O.**—Schumann wrote in all four symphonies. The one you mention in E flat is known as the Rhenish Symphony. The Symphony called the "Consecration of Sound" was not written by Schumann but was written by Spohr. It is rarely performed in this country.

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**L. A. C.**—The German nomenclature for the keys is difficult for the English speaking student to comprehend. Major is Dur and Minor is moll. The letter known as B in English is in German musical nomenclature H, while B flat is B. A sharp is signified by adding "is" to the letter, while a flat is indicated by adding "es." Thus the letters are C sharp, "Cis," D flat "Des," D sharp "dis," E flat "es," etc.

**G. I. E.**—The introduction to the early Italian Operas was known as "La Sinfonia." Lully converted and developed this into the Overture. Haydn is given the credit for being the creator of the symphony form upon which the work of modern masters has been built. The word "Symphony" you describe to the introduction to a popular song is a term still retained to indicate "Introduction." This employment of the word is almost obsolete. The original meaning of the word was the same as that we attach to the word interval, i. e., two simultaneous sounds.

**A. R. E.**—The "Stabat Mater" was not written by any one man but is a form of the Roman church service which has been set to music by many composers. The one to which you probably refer is the Rosini "Stabat Mater," as that is the best known setting and the one most likely to be used for talking machine purposes. Palestrina, Astorga, Pergolesi and Dvorak have also made famous settings of this impressive service. The words "Stabat Mater" mean, literally, "Weeping Mother," and refer to the sorrows of the Virgin Mary.

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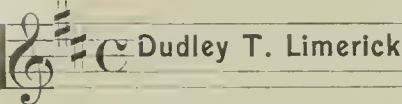
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I received the "Sechs Kinderstücke," Op. 72, by Mendelssohn, and am very much pleased with the excellent edition of these excellent pieces. I note particularly the clear print and the careful phrasing and fingering.—*M. T. Linbome.*

Am greatly pleased with "March Album for Four Hands," as nearly every selection is within the range of the average pianist and all are good.—*Mrs. L. E. Allen.*

"Standard Compositions, Fourth Grade," cannot be too highly commended for teaching purposes.—*Mrs. Frank Lobban.*

I am so grateful to you for your most excellent selections and feel that I owe half of my success as teacher to you.—*Mrs. C. J. Denham.*

I cannot say too much in praise of your judgment in selecting music, your promptness and kind consideration in dealings.—*Mrs. H. Her Hoag.*

I am very much pleased with the "March Album," have never seen a duet book which I like better; it is certainly a fine collection of duets.—*Ellen Elmerson.*

"March Album for Four Hands" is a happy surprise. The pieces are all very pleasing to pupils.—*Mrs. G. W. Barber.*

"March Album for Four Hands" is exceptionally fine; simple enough for the ordinary player, yet wonderfully attractive and brilliant; the best collection of duets I have ever seen.—*Robert MacEwen.*

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We are most grateful to you for your very prompt attention to our orders. It is truly a pleasure to deal with such a firm.—*Sisters of Charity.*

I am having great success with your "First Steps" in my work.—*Edward Ellis.*

I am greatly pleased with Whiting's "Progressive Studies for the Pipe Organ." It is an admirable teaching work.—*E. M. Hopkins.*

I take this opportunity to say that I find your "on sale" system invaluable. Although my orders are small, they always receive prompt attention and give satisfaction. The Etude, also, is of great assistance in my work.—*Mrs. A. B. Foster.*

I thank you for the promptness of my Etude. I have taken it many years and find it so helpful and interesting.—*Jeanette Roach.*

I have received the "New Songs Without Words," by Richard Ferber, and am much pleased with it. The noble, lyrical quality of the little compositions must prove of great help to young pupils learning to understand and to render in a musicianly way such works as "Songs Without Words," by Mendelssohn, and compositions of a similar high class by other composers.—*Miss Antonio Schulze.*

I have received "Händel Album" and am very much pleased with it. I thank you for it.—*Esthey Miller.*

I want to thank you for being so prompt and so careful in selecting my music. I shall never deal with another house except The Etude for my music, and will certainly recommend your house to others. Best wishes for success.—*Kate Brock.*

Have used "A Day in Flowerdom" in our Sunday-school with great success. We will repeat the affair next month.—*Isabelle Tallaferra.*

"Progressive Studies for the Pipe Organ," by Whitney, contains excellent material for the cultivation of artistic phrasing, registration, etc.—*J. Erb.*

"New Songs Without Words," by Rich. Ferber, I am delighted with. They are very fine; shall recommend them highly to my friends.—*Hardy Lamb.*

I am delighted with Ferber's "New Songs Without Words." Each number seems to renew our acquaintance, and it is another happy hour spent with the composer himself, just as we did when my lesson was done and he had some new work for inspiration.—*Louise M. Arnold.*

I would use "Mathews' First Grade" and "Presser's First Steps" for all beginners. I find nothing that suits the conditions here as well.—*Mrs. J. W. Hill.*

Will you please forward immediately a set of "Vox Organal" at the special offer. I am delighted with the set you sent, and am planning to use these volumes for pupils' use.—*Ralph M. Hill.*

I am delighted with Whiting's "Progressive Studies." They are good technically; are interesting and melodious.—*Flora Albright Bogg.*

"Croisee Melodic Studies" and "Mendelssohn's Album," Op. 72, I consider exceptionally well arranged and shall use them constantly in my teaching.—*Florence A. Clough.*  
I have been a subscriber to THE ETUDE for twelve years and simply could not do without it. Its pages are full of interest for any lover of music in its various branches. I find each number better than the last and congratulate you most highly on your success. May you have another twenty-five years of prosperity.—*Mrs. Grace Leonard Baas.*

"Methodical Sight Singing," by Root, Op. 21, received. This most interesting, clear, practical work I have thoroughly examined and fully appreciate, not only the technical worth, but the unusually high order of themes throughout the work. The reading of them makes one want to join a chorus at once. The work is absolutely free from indefinite depravations that destroy the practical value of many works where instruction in harmony is introduced.—*Frances Jackson.*

I have received the work, "Selected Works for the Pianoforte," by Schumann, and, after examining it, I find it to be one of the most attractive collections of Schumann's works published in every respect. The valuable suggestions made by the editors are a great help to the student, making it more than simply a printed code of the notes of the pieces.—*Frank B. Williams.*

We prefer the Presser publications, as they are more pleasing and take better with the little people.—*Sisters of Charity.*

These Spaulding publications are simply delicious, even for young people in their teens.—*Mrs. Frank Lobban.*

Received the "Juvenile Song Book," and consider it of great value to the public school, Sunday-school and home teacher. The little boy songs are most welcome. "The Jolly Little Cowboys" song being particularly attractive, and is sure to be sung with spirit by little boys who are not always easy to please.—*Janet M. Kydd.*

Just received "First Steps," and am delighted with it; quite the thing I wanted. In fact, I am so pleased with everything I have received, and think your "On Sale Plan" thoroughly satisfactory.—*Miss Josephine Reutz.*

I find Skinner's "First Year in Theory" to be all that is claimed for it. It is most helpful in teaching.—*Miss Gertrude Winter.*

It is a pleasure to order from your firm because of the prompt attention you always give me.—*O. W. Whitaker.*

I am very much pleased with the "New Songs Without Words" by Ferber; so much so that I shall use them in the future for my pupils.—*Henry E. Stoppsack.*

I like Presser's "First Steps in Pianoforte Study" better than any other instruction book for very young pupils.—*Mrs. S. W. McColl.*

I received the "Six Poems," by MacDowell, and am so pleased to have them for my own enjoyment and for use in developing the artistic side of piano playing in my young pupils. This little collection is most artistic in every way; a great addition to the musical library of any musician. You have so many special editions that are indispensable to a teacher after once using them, but I think you have published nothing that has filled my needs quite so well as the "First Sonata Album." I find it simply indispensable. The young pupils like it so thoroughly.—*Mrs. O. L. McIlhenny.*

I find the "Mathews Graded Studies" the best of any I have ever tried.—*Mrs. Louise Henderson.*

I've traded with you for some time (all of last year) and find I don't get as good service anywhere else.—*Allegre Love.*

It is very pleasant to have an order like my last and have it all come so promptly and accurately.—*E. G. Holmes.*

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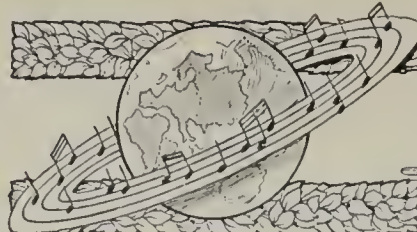
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### THE WORLD OF MUSIC.

#### At Home.

Owing to lack of space, it is frequently necessary to omit many desirable notices kindly sent to us by our readers. Whenever our space permits, we are glad to print notices without charge, providing we deem them of interest to the greater body of our readers. THE ETUDE is a national magazine and we cannot afford to give space to the publication of events of merely local interest.

EMIL SÄNER, whom the London *Pall Mall Gazette* recently called "the most commanding figure of the coming musical season," made a sensational success of his tour of America nine years ago. He will be remembered as a pianist of extraordinary personal magnetism who delights to play upon the human nerves. SÄNER's tour will be under the management of Bernhard Ulrich.

The gifted blind organist, Mr. W. Wolstenholme, has decided to visit Canada and the United States in the autumn. Mr. Wolstenholme is one of the most gifted extemporaneous performers in the world, as well as a magnificent recitalist. His compositions are universally known and admired. He combines a brilliant execution with a perfect classical taste.

It is reported that Dr. Muck desires to return to the post of conductor of the Boston Symphony Orchestra upon the termination of the engagement of Max Fiedler's contract.

MR. JOHN DENNIS MEHAN, of New York, gave his lecture, "The Voice in Speech and Song," at the Kansas State Normal School with great success. Mr. Mehan was assisted by Mr. John C. Wilcox, his representative and associate teacher.

LOUIE FULLER, of serpentine dance fame, will go to Boston under contract with Henry Russell, to take charge of the ballets and also of the lighting effects at the new Boston Grand Opera House.

THE residents of Denver, it is said, have raised a guarantee of \$150,000.00 for a visit of the Hammerstein Grand Opera Company. It is also rumored that they are planning a theatre to accommodate operatic performances.

MR. CARLYLE SCOTT has recently taken charge of the piano department of the Minneapolis Conservatory of Music.

THE Elstedfodd Association of Iowa will convene at Albia, Iowa, on Thanksgiving day. It is remarkable how music tends to preserve national bonds of people who have long since left their native lands. Bands of Welsh singers may now be found in many parts of the United States. It is interesting to note how extensively these societies are employing the Presser publications in their work.

ANOTHER convention of organists will be held in Ocean Grove from August 2 to August 12. The annual dues are \$1.00. At the recent convention the organists assembled expressed their emphatic approval of the New Hope Jones organ recently installed in the Auditorium.

MR. FREDERIC SHALER EVANS and Mr. William Krappner, both of the faculty of the Cincinnati Conservatory, have returned from successful vacations abroad and have resumed their professional work.

JOSEF LEHMANNE, the pianist, will tour America again next year.

A NEW school of music art has been established in Jacksonville, Florida, under the direction of Miss Madeline Kelpp and Miss Bertha M. Foster. THE ETUDE extends its best wishes to this new institution.

FREDERICK S. CONVERSE's opera, "The Pipe of Desire," is to be produced at the Metropolitan Opera House next winter. This is said to be the second grand opera by an American to have been arranged for production at this great American opera house. This may also be said to be the first since Walter Damrosch's "Siegfried" which, although written by an American citizen, was not written by an American-born citizen. Mr. Damrosch was born in Germany and came to America at an early age.

JANE NORIA, an American prima donna, has been engaged as prima donna at the "Teatro Massimo," in Palermo, Italy. This is looked upon as one of the important theatres of Italy.

THOMAS HIGSEN, the presidential candidate of the new Independence party, is a fine amateur musician. One of his hobbies is musical composition, and some of his love songs are said to have met with pronounced success.

Musical America states: "Lilli Lehmann, the eminent German soprano, has decided to return to America for another recital tour next year, at the termination of which she will open a school in New York to prepare young singers for the opera stage. Of late years Mme. Lehmann, who is one of the greatest exponents of Wagner and Mozart roles, and one of the few artists who have been uniformly successful on the opera and concert stages, has confined herself to occasional public appearances abroad and two or three pupils at her Berlin home. Her most noteworthy pupil of late has been Geraldine Farrar."

THE Philadelphia Opera House will open in November with a performance of Bizet's "Carmen." Lillia, a new prima donna, whose singing has been a pronounced sensation in Europe, will be the Spanish cigarette girl, and the remainder of the cast will be made up from the most prominent members of Hammerstein's forces. Mr. Hammerstein also announces that he will devote a large portion of his magnificent new building to the use of a music school, or opera school, if the people of Philadelphia will finance the school. He also announces that he has secured the consent of two great European teachers to act as directors.

MR. CLARENCE CRAMER ROBINSON has recently been appointed a member of the faculty of the State University of Oklahoma as Associate Instructor of Theory of Music and Instructor of Voice Culture.

MR. N. J. COREY, who has for a number of years conducted the "Teachers' Round Table" of THE ETUDE, has devised a highly interesting form of entertainment, entitled "The History of Grand Opera," which he has presented at Chautauque assemblies in the East and in the West with pronounced success. In Mr. Corey's previous lectures he has almost invariably played the illustrations upon the piano, and his lecture upon MacDowell, illustrated with the composer's "Eroica" sonata, has been very favorably received. In the grand opera lecture, however, Mr. Corey recognized his limitations and employed a Victor Autograph with records of the grand opera singers of two continents. The autograph magnifies the sound by reflecting the air, and the machine may be used in the largest halls. The lectures are also illustrated with stereopticon views of the scenes from the operas and of the singers. This new form of musical educational entertainment would have been impossible five years ago, but the improvement in the art of recording the human voice has been so great that even those prejudiced against talking machines have been astonished.

#### Abroad.

At the recent revival of "H. M. S. Pinafore" in London the gallery of the theatre was filled three hours in advance. The company filled up the time by singing Gilbert-Sullivan songs and sketches, and went through the whole repertoire.

(Continued on page 677)

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The New Bach Monument in Leipzig is attracting much attention. The great cantor was buried at Leipzig in 1750, in the old Johannis Kirchhof. As the ground of this cemetery was later utilized for building purposes the grave disappeared and was entirely forgotten until 1894, almost 150 years after Bach's death, when it was rediscovered. The bones of the immortal master were still in fairly good condition; they were interred in a vault of the Johannis Kirche and the place was marked with a bronze tablet. A Bach monument for Leipzig was then already planned and Leffner, assisted by Professor Hils, the distinguished anatomist, took Bach's skull and placed on it a layer of clay, as thick as the flesh and skin of an ordinary man would be; they were guided by several old oil paintings and sketches of Bach. Thus they made, with the original Bach skull as a basis, a face that must have looked very much as Bach did in life. From this mask Leffner created the face of the new Bach monument, and it is said to contain all the characteristics which are found in the authentic portraits of the master. In measuring the Bach skull, Hils and Leffner were astonished at the development around the temples, a very significant development for a musician.

A CORRESPONDENT to the London *Musical Herald* writes: "If Henry T. Finck believes Mendelssohn to be the Dickens of music, would he not agree that Bach is the Chaucer, Beethoven the Shakespeare, Chopin the Shelley, Raff the Scott, and Strauss the Rider Haggard?"

TURIN is in the museum of the Paris Conservatoire a mellow ivory lute (Louis Quinze period) formerly belonging to Kossini; also an ivory clarinet, with two keys, supposed to have been made by Denner, of Leipzig, about the year 1700.

We observe, by the way, that a German musical paper revives the old vexed question of Chopin's birth year. The German writer says that the composer was born not in 1810 (as stated on his tomb) but in 1809. Karasowski, Chopin's Polish biographer, expressly declares that 1809 was the date; and that year is adopted by Professor Niecks, who in 1878 was assured by Liszt of its correctness. But there is no documentary evidence in favor of 1809; and, as the baptismal certificate is dated April 23, 1810, there seems no reason for opposing Mdlle. Janotha's contention that 1810 was the year of Chopin's birth. Both in Germany and in England, the 1809 date has been generally abandoned.

In the London *Telegraph* there appeared the following lines: At Venice a complete success was obtained by the new opera, "La Coccarda" ("The Cockade"), by Sante Santonocito. A large audience crowded the popular theatre named after the famous singer, Malibran. "The love duet and the inevitable instrumental intermezzo between the two acts were encored." The libretto relates a patriotic episode of 1818 in Naples, while the revolution raged there. Santonocito is not yet twenty-one. He is a precocious artist, a native of Sicily, who obtained at fifteen a diploma as violin teacher. Three years later young Santonocito won the first prize for musical composition at Naples Conservatoire. Then he immediately set to work upon the music for his first opera, "La Coccarda," which, however, has just been produced at Venice. Critics assert that here is an undoubted case of original, powerful, and fresh talent.

The Vienna Conservatory known as the "Gesellschaft für Musikfreunde," which is the leading conservatory in Vienna, has just passed under the control of the Austrian Government. The conservatory will retain its rooms in the building of the "Gesellschaft für Musikfreunde" until 1911.

A NEW and magnificent Music Hall has recently been opened in Hamburg, Germany. This fine new structure devoted to music was brought about by the bequests of Dr. Heinrich Laeisz and his wife, amounting to 1,200,000 marks (about \$400,000,000). The larger hall accommodates 1,300 persons and the stage about 500. A smaller hall for chamber concerts accommodates 500.

The Paris papers speak of a projected operatic performance of "Siegfried" at Canterbury, with Mme. Litviane as "Brunnhilde."

The historic Crystal Palace at Sydenham, near London, has fallen upon bad times financially, and unless the public authorities come to its rescue it is likely to fall into the hands of speculators as a result of the crisis it has reached.

A REPORT from Paris states that Richard Strauss intends to take as a subject for his next Opera *Mollere's Tartuffe*.

During the Esperantist Congress at Dresden a performance of Gluck's "Iphigénie en Tauride" was given at the Royal Opera House, the libretto having been translated into Esperanto by Dr. Zamenhof, the founder and leader of the movement.

A MEMORIAL to Grieg has been erected at Bergen—not a statue, but an orchestral pavilion in which musicians will have the right to perform subject to one condition, that the first item in the programme be a composition by Grieg. This method of perpetuating the great Norwegian's memory is a strikingly practical one, and yet has an appeal to the sentimental side of the Scandinavian nature. It is worthy of imitation in other countries.

Is a recent book of memoirs a new *mot* of Richard Wagner's on the subject of Schubert's music is quoted. He said that "Schubert must have possessed a sponge from which music poured out whenever he chose to press it." This was an effective if disrespectful way of characterizing the composer's fecundity. With the purely lyrical composers Wagner had none too much sympathy.

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The dignity of this kind of a pupil is very easily touched; but her sense of self-perfection is well nigh invulnerable. "Let me do it in my own way" is a proper request from an advanced student, but for the incompetent and absolutely ignorant to prefer it, not by word so much as by every motion, by poise and by manner, is for an earnest instructor verily the last straw. The pity of it is that the self-assertive pupil is absolutely unconscious of any distress or annoyance occasioned her teacher. She does not mean any disrespect, any "uncordiality." But nevertheless there it is, underlying every moment of her lesson. She may not recognize it and be aware of her real attitude, but the teacher does instantly.

What is he to do? If he uses a sharper tone it is met by increased repulsion and distraction where only attraction should exist—mutual attraction toward the music under study. Should he seemingly acquiesce in the behaviour underlying appearances mistakes will only become more flagrant, the music be more distorted.

Anyway, a shocking result is inevitable if a teacher becomes a passive factor in the lesson with such a pupil. He must be aggressive, but not with the aggression which easily becomes offensive and disturbing to the pupil's proper self-respect, but with a kind bravery, a cool courage that offers instant challenge to any and every phantom which would imperil a well-conducted and effective lesson. To the present writer open and undisguised disobedience, to use a mild term, is far preferable to the obedience which disobeys; the passive but none the less real resistance which forbids satisfactory accomplishment of the questions in hand and prevents a pupil reaching anything like her true possibilities.

What can a teacher rout this unseen foe with? What can he say that will turn an unendurable state of things into a pleasurable, though perhaps tiring, lesson? It seems to me that lack of confidence in a teacher, and doubt as to his real ability, has much to do with the matter. If the difficult pupil be an adult it is often a good policy for the teacher to illustrate some difficulty in the music under consideration by turning to his music cabinet and bringing forth a solo of his own and playing it through in good style. This, done without undue haste or anxiety of manner, establishes the teacher's ability without possibility of doubt in the pupil's mind, and when this is so, CONFIDENCE follows as a natural result—also, perhaps, a little more respect toward a master who she now sees is worthy of it.

Finally, if this be not enough to put a better complexion on the lesson, shock the pupil with surprise by say-

ing "straight out" that you see she does not take kindly to your efforts toward her improvement musically—that you consider her capable of considerable progress in music, and you sincerely regret to see she is not in the mood to profit by your tuition. Of course you are utterly unable to guess the cause of such a state of things, but there it is, and cannot be denied.

Perhaps if she thinks it over she may look at the matter differently next week. Then close the lesson by playing through all the music set for practice and be sure to part with a cordial grasp of the hand.

In no single case has the writer known one or both of these solutions of this problem to fail utterly, and the self-assertion which had nearly broken off further lessons may be so controlled as to become a powerful factor in the making of a good performer, other requirements being present.

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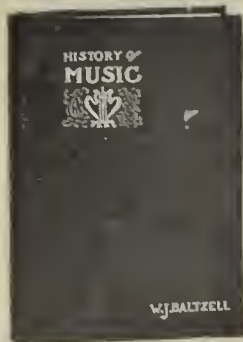
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